

COLLECTED



SARAH SAUVIN

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On the occasion of our participation in both the online print fairs organized by the *London Original Print Fair* and by the *International Fine Print Dealers Association*, we are pleased to present this catalogue *COLLECTED*, which gathers a selection of prints of our gallery together with recent acquisitions.

The catalogue's title also means the determination to keep a collected mind in this difficult time.

We would like to welcome everyone who already knows us and those who are discovering our gallery and wish all of you good health!

Maurice and Sarah Sauvin

1. Albrecht DÜRER

(1471 - 1528)

The Apocalyptic Woman - ca. 1497

Woodcut, 392 x 279 mm. Meder 173, Bartsch 71. Impression of the 1511 latin edition with the latin text printed verso, the words *iohañes* (line 1) and *bestiā coccineam* (line 2) instead of *iohannes* and *bestiam coccineā*. Before the breaks in the woodblock which are visible on impressions of the later editions.

Very fine impression printed on laid paper, trimmed on the borderline and very slightly inside in the bottom left corner. In very good condition. A few very short handling creases. Small remains of paper tapes on back and some notes in pencil. Number 10 written in ink.

Provenance: Karl Eduard von Liphart (1808-1891),
his collection mark printed verso (Lugt 1687).



The Apocalyptic Woman is, after the title-plate, the tenth plate in Dürer's Apocalypse series. It illustrates a passage from Chapter XII in the *Book of Revelation*, verses 1 to 5 more specifically, describing the apparition of the woman clothed with the Sun and the great red dragon with seven heads, a prefiguration of the Beast of the Apocalypse.



L. S. **E**vidit Johannes mulierem sedentem super bestiam coccineam plenam nominibus blasphemie habentem capita septem et cornua decem in cuius fronte erat scriptum babylon magna. Et describitur mulieris sacramentum.

Item ad Tredicimā figurā.

Capitulum XVII

Evenit unus de septem angelis qui habebat septem phialas et locutus est mecum dicens. Veni et ostendam tibi damnationem meretricis magne que sedet super aquas multas cum qua formicati sunt reges terre et inebriati sunt qui inhababant terram de vino prostitutionis eius. Et abstulit me in spiritu in desertum. Et vidi mulierem sedentem super bestiam coccineam plenam nominibus blasphemie habentem capita septem et cornua decem. Et mulier erat circundata purpura et coccino et inaurata auro et lapide precioso et margaritis habens poculum aureum in manu sua plenum abominationis et iniurie fornicatiois eius. Et in fronte nomine eius scriptum mysterium babylon magna: mater fornicationum et abominationum terre. Et vidi mulierem ebriam de sanguine sanctorum et de sanguine martyrum Iesu. Et miratus sum cum viderem illa admiratione magna. Et dixit mihi angelus. Quare miraris? Ego dicam tibi sacramentum mulieris et bestie que porat ea que habet capita septem et cornua decem. Bestia quam vidi disti fuit: et non est: et ascensura est de abysso et in interitum ibit: et mirabuntur inhabitantes terram quorum non sunt scripta nomina in libro vite a constitutione mundi videntes bestiam que erat et non est. Et hic est sensus qui habet sapientiam. Septem capita septem mores sunt fusi per quos mulier sedet: et reges septem sunt. Quinque ceciderunt, unus est, alius nondum venit. Et cum venerit oportet illum breve tempus manere. Et bestia que erat et non est: et ipsa octaua est et de septem est. Et in interitum vadet. Et decem cornua que vidisti decem reges sunt qui regnum nondum acceperunt, sed potestatem tanquam reges una hora accipient post bestiam. **H**ic unum consilium habent et virtutem et potestatem suam bestie tradent. **H**ic cum agno pugnabit et agnus vincet illos quoniam dominus dominorum est et rex regum: et qui cum illo sunt vocati et electi et fideles. Et dixit mihi. Aquas quas vidisti ubi mererit sedet. populi sunt et getes et lingue et decem cornua que vidisti in bestia hi odierunt fornicariam et desolatam facient illam et nudam et carnes eius manducabunt et ipsam igni coquere mabunt. Deus enim dedit in corda eorum ut faciant quod placitum est illi ut dient regnum suum bestie donec consumetur verba dei. Et mulier quam vidisti est civitas magna que habet regnum super reges terre.

Sequitur Decima figura.

10

Nov 122

79



2. Albrecht DÜRER

(1471 - 1528)

The Entombment - ca. 1497/1500

Woodcut, 389 x 278 mm. Meder 123, Bartsch 12. Impression of the 1511 edition.

Plate of the *Large Passion* series. Impression of the 1511 edition, with the latin text printed *verso*.

Very fine and brilliant impression evenly printed on laid paper. In perfect condition. Thread margin all around the borderline.

The wood engravings for the *Large Passion* consist of 11 plates with a frontispiece; the series took Albrecht Dürer over ten years to finish. He engraved seven plates between 1497 and 1500 (among which *The Entombment*), and then four other plates and a frontispiece around 1510.

The three oldest plates in the *Large Passion*: *Agony in the Garden*, *The Flagellation* and *The Entombment* are stylistically close to the first group of plates in *The Apocalypse*. They “stand out with their immense wealth of detail and pictorial effects” (S. Renouard de Bussierre, p. 104, our translation).

The Entombment is sometimes called *The Deposition*. The picture indeed reunites these two traditional scenes in the Passion cycle: in the background stands the cross on which Christ was crucified, and on the right of the engraving, we see part of the open tomb where his body is going to be laid. Dürer's plate also contains a Lamentation scene: Mary Magdalene holds the dead Christ's hand, while the Virgin faints in a paroxysm of grief.

Reference: S. Renouard de Bussierre: *Albrecht Dürer, œuvre gravé*, 1996.



Excubijs desperdis opus? quid niteris illam

Explorare fidem, cui non vis credulus es?

CHRISTVS RESVRGIT A MORTVIS.

Sedul. ¶ Cooperat interea post tristia sabbata felix
Irradiare d̄ies, culmen qui nominis alti
A domino dominante trahit, primusq; videre
Promeruit nasci mundum, atq; resurgere Christum
Virgo parens aliaq; simul cum munere matres
Meffis aromati: x. notum vñere gementes
Ad tumulum vacuumq; vident iam corpore factum
Sed plenum virtute locum, nam missus ab astris
Angelus, amoti residuebat vertice faxi
Flammecus, aspectu niuco, præclarus amictus
Qui gemina specie terorem & gaudia portans,
Cunctaq; d spensans custodibus igne minaci
Venerat in forma Christum querentibus alba
Ille igitur Dominum calcata viuere morte
Angelica didicere fide, perterritus autem
Miles in anticipi retinet discrimine vitam
Deserta statione fugax, testisq; timoris
Vera reserat gratias, postq; data munera, fallit,
Discipulumq; globum placidi sub tempore somni
Clam sibi nocturna Christum abstraxisse rapina
Chelido. Compositus simulator ait, Si Christus ab antro,
Rapius vos latuit, sponites testibus ergo
Credere cogite nos, sur linteau cautius vnde
Cum Domino raperet q; nexum solueret ante
Mentita est vox vana sibi, tamen ista figuram
Res habet egregiam, Iudicis constat ademptum
Quem nos deuoto portamus pectora Christum

Finis.



3. Albrecht DÜRER

(1471 - 1528)

The Betrayal of Christ - 1510

Woodcut, 399 x 282 mm. Meder 116, Bartsch 7. 1511 edition.

Plate of the *Large Passion* series. Impression of the 1511 edition, with the latin text printed verso.

Very fine impression printed on laid paper. In very fine condition. Two very light stains in the upper left corner, a very small (7 mm) repaired tear in the upper right margin. Thread margin all around the borderline.

The Betrayal of Christ is part of the four plates Dürer made in 1510 to complete his *Large Passion* wood engravings series.

Maxime Préaud notes that “the dramatic intensity of this plate, one of the most beautiful ones in all of Dürer's engraved œuvre, is extraordinary. With a technique reminiscent of *chiaroscuro*, in a composition that is both simple and rigorous, Dürer renders in vivid detail the brutality of the soldiers, Christ's resistance, and his affliction and disgust at Judas' kiss.” He also observes that Christ's arrest also features “an ancillary scene only found in Mark's gospel: 'And there followed him a certain young man, having a linen cloth cast about his naked body; and the young men laid hold on him: And he left the linen cloth, and fled from them naked.' (Mark 14:51-52 [King James' Version])” (Préaud, p. 48 and 51, our translation).

References: Maxime Préaud: *Albert Dürer*, exhibition catalog, Bibliothèque nationale de France, 1971.



Hierony. At fera turba illum rapuit.miserabile dictu.

Ad q̄ Annan magno ducunt clamore reuinctum

Heu post terga manus.capti illudere certant.

Chelido. Hic præs de sede excors proclamat alta

hierony. Atq̄ ip̄sum qualis sua sit doctrina requiri.

Qui socij.intrep̄dus tum talia reddit Iesus.

Chelido. Nil ego clam docui.Nam templis & synagogis

Manci. Dogma dedi populis.ex ip̄s quærito quid sit.

Ponuſis quidam seruus tunc percitus tra

In facie Christum palma percussit & insit

Chelido. Siccine pontifici respondes? Reddit agnus

hierony. Iam testare meo si quid male decidit ore.

At bene si dixi.quid me crudeliter angis?

Sedul. Continuo ad tristes Cayphæ deducitur ædes.

Ille sacerdotum fuerat tunc deniq̄ princeps

Et celerum princeps.namq̄ hoc residente cathedra

Pestifera.falsis agitatum testibus ardet

Concilium.iam iamq̄ volant mendacia mille

In dominum.vanis hornumin conflata fauillit.

Chelido. Postq̄ nulla dolis patuit via.bæluu demens

Adiurare audet dominum.laceratoq̄ cucullum

Audiſit ut cælo missum.naturnq̄ tonantis.

Sedul. Impedit lachrymis rabidum memorare tumultum

Sacrilegas mouisse manus.non deniq̄ passim

Vel colaphis pulsare caput.vel cedere palmis

Aut spuere in faciem plebs execranda quieuit.

CHRISTVS IN DOMO PILATI FLAGELLATVR

¶ Iamq̄ dies aderat nocturnis mœſtor vmbbris

Chelido. Quo verpi dominum pylati ad moenia ducunt.

Hic recutita cohors Christum de crimine laſc





4. Albrecht DÜRER

(1471 - 1528)

Saint Christopher facing right - 1521

Engraving, 117 x 77 mm. Meder 52 b/d, Bartsch 52, Hollstein 52.

Meder b impression printed in slightly brownish ink ('bräunlich' according to Meder), before the scratches on the Child's fingers and in the light.

Very fine impression printed on laid paper. Impression in very fine condition, trimmed outside or on the platemark on three sides and thread margin bottom. A very tiny loss of paper in the margin bottom right. Very small areas of paper thinning along the left border *verso*. Small pale staining in the upper left corner.

Collection mark *verso* and date 1602 written in brown ink ([Lugt 365](#), unidentified mark).

This mark is listed in the Lugt catalogue as a variant of [L. 369](#), which is attributed to a Dutch collector. Lugt writes : « Nagler (*Monogrammisten* / n° 1628) thinks that this collector was Dutch, as the mark is mostly seen on prints and drawings by Dutch artists » ; and he adds: « We also frequently see this mark on fine impressions by Dürer ».





5. Albrecht ALTDORFER

(ca. 1480 - 1538)

Saint Jerome Walking in a Churchyard - ca. 1512/1515

Engraving, 122 x 104 mm. Bartsch 22, Winzinger 121, New Hollstein e.24.



Fine impression printed on laid watermarked paper. Watermark Gothic P with flower (or 'four-leaf fleuron') very similar to Briquet 8615 (noticed on a document which dates from 1477-1486). This watermark is part of a group (Briquet 8588 to 8653) which comprises many variants noticed by Briquet on manuscripts or printed documents which date from 1450-1560; he notices that « it seemed impossible to him » to put them into a « useful order ». Franz Winzinger says that Gothic P with flower watermark is a distinctive feature of quality a (of b) impressions of *Saint Jerome Walking in a Churchyard*; according to him, these impressions are «deep, showing a sharp transparency» [« Tief, scharf durchsichtig »]; quality b impressions are on the contrary « flat, unevenly printed, mediocre » [« Flau, ungleich gedruckt, mager »]. F. Winzinger didn't notice any watermark on these quality b impressions. These differences in the quality of the impressions are not mentioned in the New Hollstein volume but Gothic P with flower watermark is also noticed on « early impressions ».

Although it is printed on paper with Gothic P with flower watermark, our impression shows the first signs of the plate's wear: some light strokes are barely visible or have even faded away, while some shadows are a bit lighter than previously. A few new works, particularly on Saint Jerome's left arm, which is now shadowed with horizontal strokes, and on his left foot, were probably added in order to strengthen these worn areas. Impressions showing these reworks are in the Museen der Stadt Regensburg (this impression illustrated in Franz Winzinger catalogue raisonné), in Berlin (this impression illustrated in the New Hollstein volume) or at the Metropolitan Museum of Art de New York.



We regard these impressions as impressions of a second state, while the impressions kept at the Museum of Fine Arts de Boston and at the British Museum are to be considered as impressions of the 1st state. Impressions of both 1st and 2nd state of the *Saint Jerome Walking in a Churchyard* are very rare.

In perfect condition. Thread margins all around the platemark (sheet: 124 x 106 mm).

"Of all Altdorfer's representations of St. Jerome this one is certainly the most intriguing and least conventional." (Talbot and Sheestack (dir.) p. 45). Its originality comes mostly from the important role the architectural elements play in the composition. The portal in the background and the wall with a square aperture and a low arch have been compared to those in Dürer's 1510 *Christ in Limbo* (Meder 121, plate belonging to the *Great Passion* series). In Altdorfer's engraving however, these architectural elements are more individualised and play a more important part. Franz Winzinger identified the large sculpted Romanesque portal as the portal of the cloister of Saint Emmeran church in Ratisbonn, where Altdorfer lived and where he became an architect in 1526. The long wall of the churchyard, about which Giulia Bartrum observes that Altdorfer "has transformed a mundane architectural element into a remarkably dominant feature of the composition" (Bartrum p. 189), creates a dynamic perspective and emphasises the departure of Saint Jerome and the lion for the desert: the austere wall foreshadows the saint's penance. Giulia Bartrum notices "the emphasis given to the various textures in the wall" (Bartrum p. 189). She also adds that "the treatment of the body and the drapery reveal the influence of north Italian art, such as the figure of Christ in the engraving *Descent into Limbo* of the late 1460s, attributed to Andrea Mantegna (Hind, v, p. 18, 9)" (Bartrum p. 189), before finally adding "however, Altdorfer's striding figure is particularly unusual in its frontal viewpoint." The pose in which Saint Jerome is depicted, bent over, holding a book, a crucifix and a stone for his penance, will later be copied by the young Hans Sebald Beham in 1520 in *Saint Jerome Seated by the Arch*.

References: Franz Winzinger: *Albrecht Altdorfer - Graphik*, 1963; C. Talbot and A. Shestack: *Prints and Drawings of the Danube School*, 1969; C. S. Wood: *Albrecht Altdorfer and the Origins of Landscape*, 1993; Giulia Bartrum: *German Renaissance prints – 1490-1550*, 1995.



1548
RHI NOCE RV'S

E. V.



Nascano questi Animali nelle diserte montagne del' India: E' da l'ane fu portato uno in Portogallo, dal quale fedelmente e fatto
e di grandezza degli Elefanti, coni quali fanno guerra, et ne sono vittoriosi per essendo di veloce corso, gli danno de seto
terreno, Chiamasi Rhinocerus, o vero Rinoceronti.



questo rincatto; e come qui si comprende e di Scaolie durissime coperto, della similitudine, & colore di quelle de la Testugone. Et sotto il Corpo, et la pelle con le scaglie asprissime gli squarciano. Et co' l'antico del Corno che sopra il Naso tengono gli at
Ant. Sal. 155.

6. Enea VICO

(1523 - 1567)

Rhinocerus - 1542

Engraving, 260 to 265 mm x 358 to 362 mm (sheet). Bartsch 47, The Illustrated Bartsch 47.

Impression with the address of the first publisher, Antonio Salamanca (1478-1562), the date 1542 replaced with 1548.

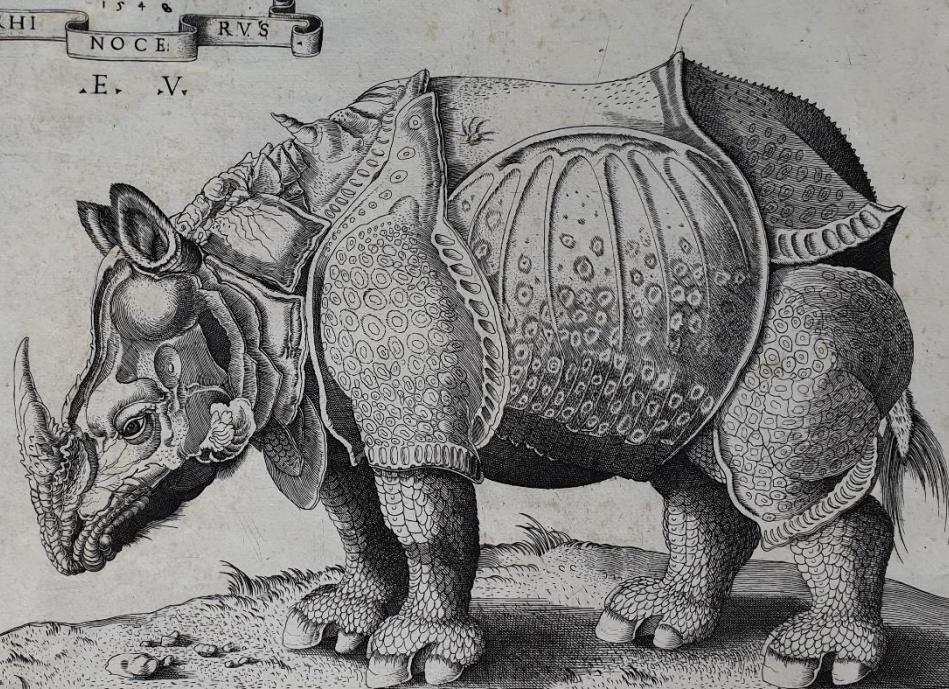
Very scarce impressions of Vico's *Rhinocerus* printed by Salamanca are dated 1542. One is in the collections of the Rijksmuseum, Amsterdam ([RP-P-1903-A-23317](#)). Adam Bartsch wasn't aware of this earlier state and only describes an impression dated 1548. Neither is this state mentioned in *The Illustrated Bartsch* (volume 30, *Enea Vico*, published in 1985). A worn-out impression, at the [UCL Art Museum of London](#) has a corrected date 1558. On this impression, Salamanca's address has been replaced with the address of the printmaker and publisher Giacomo Lauro (ca. 1561 - 1645/1650), who was active in Rome from 1583: *Iacobus Laurus excudit Romae*.

Superb impression printed on laid watermarked paper; according to Briquet, many varieties of the watermark, two crossed arrows, are known on Italian papers dating from the 15th and the 16th centuries.

In very fine condition. A few very light foxmarks.

Part of the maculature of an impression of *The Nativity* by Agostino Veneziano, who was active between 1509 and 1536), is visible on the back of the sheet. Bartsch lists this print as « very rare » (volume 14, no. 17). On early impressions of this print, which dates from 1531, there is no publisher address. Adam Bartsch quotes impressions printed from the worn-out plate with Antonio Salamanca's address. Such impressions could match the date of the printing of our impression of Vico's engraving, circa 1548.

RHI
NOCE
RVS
E. V.



N'alcuno questi Animali nelle discrete montagne del India: E' di lì ne fu portato uno in Portogallo, dal quale facilmente è fatto quel lo ritratto; E' come qui s'comprende i di Scaglie durissime coperto, della fronte, et colori di quelle de la Testuggine. Et
è di grandezza degli Elefanti, coni quali fanno guerra, et ne sono vittoriosi, più estendo al nostro corso, di diamo de vero, fatto il Corpo, et la pelle, con le scaglie aspreissime di squarcio. Et col' anima del Corvo che sopra il Naso tengono, già at
tempo, Chiamasi Rinoceront, o nero Rinoceront; A. 1546. 155.

In 1542, Enea Vico, who is 19 at the time, is working in Rome for several clients, among which printmakers Tommaso Barlacchi and Antonio Salamanca. He later leaves for Florence, then Venice in 1546. Like many others at the time, he works mostly on interpretation or reproduction prints, including reproductions of other prints. John Spike notes that “In the year 1542 alone, Vico engraved designs after the Antique, Perino del Vaga, Rosso Fiorentino and Vasari. He also worked after Primaticcio and his compatriot, Parmigianino.” (*The Illustrated Bartsch*, volume 30, *Editor’s note*). In the same year, he faithfully reproduces *The Virgin Seated on the Clouds*, by Raimondi after Raphael (Raimondi: Bartsch 47; Vico: Bartsch 4).

In *The Renaissance Print - 1470-1550*, David Landau and Peter Parshall note that “At times, the difference is difficult to quantify, but it is symptomatic that copies of engravings were normally made by young printmakers trying to increase their skills by imitating the technical achievements of some more proficient colleague, whereas copies of drawings were made by skilled, experienced printmakers such as Vico, emulating the *colore* of a painting and normally executed at the request of a publisher.” (Landau and Parshall p. 165). Landau and Parshall specifically mention a 1546 print by Vico after a Michelangelo drawing (*Several Children Trying to Put a Stag into a Cooking Pot*, Bartsch 48): the work is “not only copying accurately every detail of the model but also trying to convey through the chiaroscuro of the print the tonal values of the drawing. In this case the role of the engraver has become obviously subservient to that of the inventor: the printmaker was no longer borrowing from someone’s else composition in order to recreate, with his own ingegno, a new composition. He was emulating, as closely as his skills allowed him and as passively as his conscience or greed dictated, the work in another medium by a more famous artist.” (Landau and Parshall p. 165).

However faithful Enea Vico remains to the tiniest detail of Albrecht Dürer’s extremely famous 1515 *Rhinoceros* engraving, his print is not just a reproduction. He wants to prove his ability to translate a masterpiece of wood engraving into a different medium, copper engraving with a burin. His extreme attention to detail does not get in the way of sensitivity, resulting in a picture that shows both his considerable technical mastery and his talent as an artist.

It is notable that Dürer's name, as the *inventor* of the image, does not figure on Vico's print. Similarly, the event that gave occasion to Dürer's sketch is hardly mentioned. In fact, the caption on Dürer's sketch, and then on his print, was connected to a current event: in May 1515, a live rhinoceros arrived in Lisbon, the first to reach Europe since Roman times. It was a present from Sultan Muzaffar Shah II to the Governor of Portuguese India, Afonso de Albuquerque; the rhinoceros was sent, alive, to King Manuel I and reached Lisbon on 20 May 1515, causing quite a stir.

The same year, the rhinoceros was sent on as a gift to Pope Leo X; King François I of France was able to see the animal when the ship that transported it made a stopover in Marseille. The animal later drowned when the ship sank. "Dürer never saw the animal himself, and it is assumed that he knew a description in a Portuguese newsletter that was sent to Nuremberg, and that this was accompanied by some sort of sketch that Dürer worked up into his drawing." (*Dürer and his legacy*, p. 285).

Dürer's print was a great success and exercised lasting influence in the history of art. Enea Vico's version is the first known copy, and also enjoyed great popularity. Giulio Bodon notes that "the wide spread of the rhinoceros' image across Italy to the artists and Natural History scientists is truly due to Vico's engraving, which has frequently been used as a model." (Bodon p. 51, our translation).

References: *The Illustrated Bartsch*, volume 30, *Enea Vico*, 1985; David Landau and Peter Parshall: *The Renaissance Print - 1470-1550*, 1994; Giulio Bodon, *Enea Vico fra memoria e miraggio della classicità*, 1997; Giulia Bartrum (ed.): *Albrecht Dürer and his Legacy*, 2002; Christopher L.C.E. Witcombe: *Print Publishing in Sixteenth-century Rome: Growth and Expansion, Rivalry and Murder*, 2008; Sharon Gregory: *Vasari and the Renaissance Print*, 2012.



AMAZONVM PUGNA ADFABRE EFFECTA DE SARCOPHAGO VETVSTISSIMO QVOD IN CAPITOLIO VISITVR EAMQVE AENEIS FORMIS INCIDIT
OBLECTANTVR UTILITATEM



ATQUE EDIBVS SVIS SVA QVE IMPESA NICOLAVS BEATRICIVS LOTHARINGVS IN LUCEM AD COMMVNEM SOMNIVS QVI REBUS ANTIQVIS
EMISIT K. IAN. - 1519. LIX.

7. Nicolas BEATRIZET

(1507/15 - ca. 1565)

Battle of the Amazons - 1559

Engraving, 310 x 815 mm (two plates). Robert-Dumesnil 98, ii/iv; Bartsch 98; Bianchi 106, ii/v.

Impression of the 2nd state (of 5) with the alteration of the word 'Lothoringvs' into 'Lotharingvs' but before Orlandi's publisher's address and the date 1602.



Very fine impression printed from the two plates on two sheets, joined end to end. Watermark: pilgrim with staff within a circle (similar to Woodward 22, dated ca. 1561). Impression trimmed on or 1 to 2 mm outside the platemark. Generally in good condition. Two small repaired tears inside the subject and a few foxmarks.

Beatrizet chose to represent a bas-relief on an ancient sarcophagus of the Capitoline Hill, today in the Vatican. Christopher Witcombe reminds us that Nicolas Beatrizet started to personally publish his own engravings towards the end of his career, probably from 1558, which explains the long notice at the bottom of the *Bataille des Amazons*, dated 1559: after describing the subject, Beatrizet explains that he is at the same time the author and the publisher of the print, which he funded himself: *Eamque aeneis formis incidit atque in edibus suis suaque impensa Nicolaus Beatricius Lotharingus in lucem ad communem omnium qui rebus antiquis oblectantur utilitatem emisit K. Ian ~DLIX* [Nicolas Beatrizet, Lorrain, engraved it on copperplates and printed it at his own home and at his own expense for the use of everyone who enjoys Antiquity, on the day of the Calends of January 1559] (our translation). In 1602, Giovanni Orlandi reprinted the engraving with his own publisher's address (3rd state). The print was then published again by Henricus van Schoel, who replaced Orlandi's address with his own (4th state), before the plate finally ended up in Rome's Calcografia Camerale (5th state).

References: Silvia Bianchi, *Catalogo dell'opera incisa di Nicola Beatrizet*, in *Grafica d'Arte* no. 54 to 57, 2003-2004; Christopher L.C.E. Witcombe, *Print Publishing in Sixteenth-Century Rome*, 2008, p. 242; David Woodward, *Catalogue of watermarks in Italian Printed Maps ca 1540-1600*, 1996.



FECIT PETRVS
ANDER BORCHT
1500





BERTOLEMELS
DE MOMPRE
EXCEDEBAT

8. Pieter van der BORCHT

(ca. 1535 - 1608)

The Large Wedding Feast - 1560

Etching, 365 to 367 mm x 505 to 510 mm (sheet). New Hollstein 172, 1st state (of 2).

Impression of the 1st state (of 3; of 2 according to New Hollstein), with the date 1560 and before the reworks and censorship.

Hans and Ursula Mielke (New Hollstein) describe two states: on impressions of the first state, as the one we present here, the date 1560 is engraved below Pieter van der Borcht's signature in the upper left corner; this date is erased on impressions of the 2nd state. There are also impressions of an intermediate state printed from the plate yet with the date 1560 but which had already been reworked because it was worn-out and also in order to black out the two monks at the far left of the plate.

On impressions from the 2nd and 3rd states, these two monks have been turned into ordinary peasants by adding hairs or a hat on their tonsure (see Hessel Miedema, p. 193).



An impression of this intermediary state (or 2nd state of 3) has been sold by Christie's on 25th January 2017 (described by mistake as an impression of the 1st state of 2). The address of the Antwerpian publisher Bartholomeus de Momper (1535-1597) is engraved on impressions of all three states.

Very fine impression printed on laid watermarked paper : post-horn in a coat of arms, very similar to Briquet 7862 (Brabant 1593 and Middelbourg 1591) but larger (54 x 43 mm). Generally in very good condition. Three very small triangular losses of paper (10 x 10 mm, 10 x 3 mm and 7 x 3 mm) in the bottom corners and on the upper edge and two small tears (13 and 17 mm) on the bottom and upper edges of the sheet. A slight vertical trace of rubbing towards the center of the sheet.



Z. Biernacki
1902

Provenance: hand-written collection mark of Z. Biernacki (Lugt 3094) and date 1902 on the reverse.

The 1560 engraving *The Large Wedding Feast* by Pieter van der Borcht is part of a long tradition depicting village fairs, country scenes of daily life and peasant customs. In these images it can be difficult to tell whether the painter celebrates these customs while poking fun at them, or whether he is trying to denounce their immorality. Pieter van der Borcht's oeuvre contains a number of these scenes of peasant life; they in turn inspired his contemporaries, including Pieter Bruegel the Elder.

In the centre of a symmetrical composition, the bride is pictured sat at a table with a large sheet hung behind her, as is customary. Her arms are folded in a dignified way, thereby signalling that she is not partaking in the excesses of the banquet: there is, in front of her, no food or drink. Borcht wasn't kind to her: he made her fat-cheeked and cross-eyed. These comical traits can be found in some wedding feasts painted for example in the Verbeeck family workshop, active in Mechelen in the 16th century (see Vandenbroeck, p. 93).

Sat at the bridal table, upon which coins are heaped, a clerk takes note of the gifts brought by the guests, under the watchful eye of an old woman. Young urchins play rowdily in front of the table, bringing, one a commode, another one a chamber pot. Behind them, each guest brandishes a present: a salt cellar, a stool, a candleholder, a stockpot, a butter churn, a distaff, a bellows, tongs, pots, ladles...

The rest of the picture offers the usual depiction of banquets, with bawdy and comical scenes. Hessel Miedema points out that Pieter van der Borcht's *The Large Wedding Feast* features four essential aspects that are commonly found in contemporary representations of peasant wedding feasts: gifts to the bride, the banquet, music and almsgiving. In his opinion, Pieter van der Borcht created this print specifically for the Antwerp market, with the objective of offering a detailed and amusing look at peasant wedding customs (Miedema p. 194). However, there is no dancing in this picture, whereas dance will be the main subject of Pieter Bruegel's sketch *Rustic Wedding Dance*, engraved by Pieter van der Heyden and published by the widow of Hieronymus Cock after 1570. The similarities between Pieter van der Borcht's engraving and Bruegel's drawing are well known. Nadine Orenstein noted: "The initial conception of the theme was no doubt inspired by a 1560 engraving by Pieter van der Borcht showing a peasant wedding." (Orenstein and al. p. 250). More specifically, Bruegel adopted the same high-angle view, which gives us a glimpse of the guests in the background, bearing all sorts of motley gifts to the bride, who is surrounded, as in van der Borcht's engraving, by a clerk and several old crones.

References: Hessel Miedema: « Feestende boeren - lachende dorpers. Bij twee recente aanwinsten van het Rijksprentenkabinet » in *Bulletin van het Rijksmuseum*, Jaarg. 29, no. 4 (1981), pp. 191-213; Paul Vandenbroeck: « Verbeeck's Peasant Weddings: A Study of Iconography and Social Function » in *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 14, no. 2 (1984), pp.79-124; Eddy de Jongh and Ger Luijten: *Mirror of everyday life, Genreprints in the Netherlands, 1550-1700*, 1997; Nadine M. Orenstein and al.: *Pieter Bruegel the Elder: Drawings and Prints*, 2001; Hans and Ursula Mielke: *Pieter van der Borcht*, 2004; Manfred Sellink: *Bruegel, L'œuvre complet, peintures, dessins, gravures*, 2007.



9. Étienne DELAUNE

(ca. 1518 - ca. 1583)

Design of a Mirror with Medea rejuvenating Aeson - 1561

Engraving, 220 x 108 mm. Robert-Dumesnil 314. The title MEDEA is engraved under the cauldron and the date 1561 on the mirror's frame. Fine impression, a little dry in the middle and on the left, printed on laid watermarked paper (indistinct letters). Trimmed on the platermark. In very good condition. Four tiny pinholes in the corners.

For this design, Étienne Delaune has chosen the myth of Medea rejuvenating Aeson at the request of his son Jason, according to the version of the myth in Book VII of Ovid's *Metamorphoses*. The main subject is surrounded with numerous allegorical figures, putti, animals and ornamentation. A similar mirror, also dated 1561, with the title *IULIA*, represents "the death of Julia, daughter of Titus, dying in the arms of two of her servants, because of a poisoned drink." (Robert-Dumesnil 315)

Etienne Delaune, a goldsmith, produced numerous projects for ornaments, of which the most famous is the design for Henri II's suit of armour, inspired by the rivalry between Caesar and Pompey (1559). He also created for Catherine of Medici a mirror which was turned into a reliquary at a later date. His designs were often inspired by Ovid's *Metamorphoses*. He also used such scenes from Ovid to decorate ewers on sketches that are in the collection of the Bibliothèque nationale de France. The two designs for mirrors Delaune engraved in 1561 are an exception: they are not drawings, but engravings. M. Bimbenet-Privat remarks that "these designs for two mirrors are exceptional among prints engraved by Delaune, which typically feature series of stories or ornamental panels, all of a small size. In an attempt to prevent against fakes, it was rare for a goldsmith to publish the complete image of an object he had created, unless the object was famous or represented a form of consecration for its creator. Was the mirror a commission by Catherine de Medici which she grew particularly fond? Did Delaune want to use it for advertisement purposes?" (L'Orfèvre et graveur Étienne Delaune (1518/19-1583): questions et hypothèses, in *Comptes rendus des séances de l'Académie des Inscriptions et Belles-Lettres*, Année 2009, 153-2, p. 644).



Stephanus F.

Cum · pri · Regis



Volo né campi Elysi un giorno Amore
Dove l'anime union degli amanti
Le quai uolendo uendicar l'ardore
Che dentro a corpi hauean partito incanti
Corser piaceuolmente con furore
E lo legar co suoi legami, e quanti
Sdegni, martiri, e pianti hauran sofferto
Gli ricordaro, e gli renderno il merito.

E di rose, e di fior mari facendo
Lo batteuano [cherzando a gara insieme
Scese Vener dal ciel, d'amor ardendo
Per Marte, e lo battea co forze estreme
Sciollerlo, poi quell'anime ricendo
Et ci, che maggior mal futuro temo
Spiego l'ali, e fuggissi, etorno poi,
In questo mondo a trionfar di noi.

Julio Bonasone in Ventore
1567



10. Giulio BONASONE

(ca. 1498 - ca. 1574)

Cupid in the Elysian fields - 1563

Engraving, 230 x 360 mm to the borderline. Bartsch 101, Le Blanc 141, Massari 185, 1st state/4.

Impression of the 1st state (of 4) according Massari, before Gio. Giacomo Rossi's publisher's address.

Fine impression printed on laid watermarked paper (Three mounds in circle with a star above), trimmed to the borderline, 1 mm inside the platemark in the middle of the left border. Small repaired tear upper right.

Adam Bartsch describes this print as follows: « Cupid has been caught by surprise in the Elysian fields by those he tormented during their life. In order to take revenge on him they bound him to a tree and beat him with bouquets of roses and flowers. » However, according to the verses in Italian engraved on the rock, after being whipped Cupid will escape again « to this world and his law will hold sway over us. »

Bartsch mentions that Jules Bonasone was the creator of the design and the engraver of this print, which is one of his most beautiful and rarest works.



Vede og pover! Ehi, un povero Amore
Le poveri uertute poveri amori
Le poveri uertute uertute l'ardore
C'è d'ore a poveri luci, e poveri uenti
C'è d'ore a poveri uenti, e poveri luci
E' la legge ce' fiori leggono, e quanti
Le' fiori leggono, e quanti le' fiori
Le' ricordano, e gio' rendono a uento.

Le' uenti, e de' fiori, fanno
Le' fiori, e de' uenti, e de' fiori, fanno
Poco Veder d'ore, il soner uertute
E' la legge ce' fiori leggono, e quanti
Le' fiori leggono, e quanti le' fiori
Le' ricordano, e gio' rendono a uento.

L'U. Boccaccio da Verona
1567





11. Marten van CLEVE

(1527 - 1581)

Proverbs - 2nd half of the 16th century

Anonymous engraving; images: ø 150 mm, copperplate: 150 x 305 mm.
Hollstein 302-307ad (attributed to Crispin de Passe I or his workshop).

10 circular scenes (from a series of 12) printed on 5 sheets (2 scenes were engraved on each copperplate).

Superb early impressions printed on laid paper with watermark (Basle Crozier watermark, similar to Briquet 1311, dating from 1578 and 1579). Generally in good condition.

The letter engraved around the print reveals an erotic meaning behind the literal sense:

- *De koning drinkt* (Der König trinckt, besicht sein stroß): *The King drinks* and *De netdroogster* (Was macht ihr hie mein Magdlein fein...): *The Nets drying*
- *Worstmakers* (Dasselb sich, Theißgen, gar nicht...): *The Sausages' Makers* and *Doedelzakspelers* (Habt ihr mein rommel wel betast...): *The Bagpipes Players*
- *De boogschutter* (Hertz lieb, mein pfeil gantz unverfehrt...): *The Archer* and *De hennentaster* (Daß ist ein große not furwar ...): *Feeling the Hen*
- *De krigsman* (Ach Rombert, ich muß schreijen ie...): *The Soldier* and *De handwerkende vrouw* (Ihr kußt mich Hanslein daßmans...): *The working Wife*
- *De spreeuwpot* (Barblein hallt ewren Sprepott still...): *The Nest* and *De opgewonden melkmeid* (Ist snel Nelis, zaugt euch darvon...): *The Milkmaid getting excited*



Two scenes are missing: *De verloren jeugd* (Was dunckt euch liebes Cläßlein fein...): *The lost Youth* and *De impotente visser* (Moch ich in ewrem weierlein Fischen...): *The impotent Fisherman*.

Only 6 scenes of this series are listed by Hollstein. They are attributed to Crispin de Passe I or his workshop. Ger Luijten attributes the series to an anonymous engraver working after works by Marten van Cleve.

At the Bibliothèque nationale de France, a volume of prints from the collection of Michel de Marolles, titled *Facéties, c'est à dire, de choses bouffonnes & grotesques* [Jokes, i.e. comical and ludicrous scenes] includes some plates from this series. The Albertina, the British Museum and the Rijksmuseum hold complete series of the twelve subjects printed on 6 sheets.

Rare.

Reference: G. Luijten, 'Teljoren in druk: een prentreeks naar Maarten van Cleve met mannen en vrouwen in het rond', in *Bulletin van het Rijksmuseum* no. 49 (2001), pp. 153-169.



12. Jacques BELLANGE

(1575 ? - 1616)

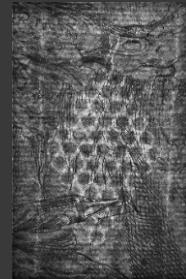
Diana and Orion - 1595/1616

Etching and engraving, 470 x 205 mm. Walch 10, 3rd state (of 3); Robert-Dumesnil 36; Thuillier 54; Griffiths & Hartley 38.

Impression of the 3rd state (of 3) with *Le Blond excud* added below the verses.

Fine impression printed on laid watermarked paper (Bunch of grapes, close to Griffiths & Hartley 10).

Impression trimmed on or 1 mm outside the borderline. Some very rare traces of skinning of the paper in the upper part of the print without loss of lines. A very tiny pinhole on the dog's chest. Generally in very good condition.



Very rare.

Only one impression of the 1st state is known, which is at the Bibliothèque nationale de France. In the 2nd state, Bellange completed and signed the plate and added some verses bottom. Impressions of the third state bear the address of the Parisian publisher Jean Le Blond (1590/94 - 1666), who owned at least eighteen plates by Bellange.

Antony Griffiths and Craig Hartley examined the watermarks on many impressions of Bellange's prints and found that: "almost every print that bears Le Blond's address is on the same distinctive thick paper with a watermark of grapes with AB (wmk 2)." (Griffiths and Hartley, p. 126). The watermark on our impression is a similar bunch of grapes but without the letters AB.

According to Jacques Thuillier, *Diana and Orion* is an early piece in Bellange's career: "Skin effects are treated in stippling and cloth is suggested by short strokes, a process which Bellange uses systematically in his engravings.



Gaudet amans puerha et regior Aeneas pata
Summa tertiis per freia furla vultus
I. Bonsi exaud.

Qua miki nunc Impetus placans solat' manem
Hinc mea sic pumeros nul' ora diuina grata

The complexity of the shapes, the minute pointe work seem to suggest a relatively early date." (Thuillier, p. 237, [our translation]). "It has often been pointed out that Bellange must have been aware of the beautiful painting on the same subject by Luca Penni, at least through the engraving that Giorgio Ghisi did in 1556. But Bellange changed it beyond recognition by doing away with the landscape – even though it was crucial, and Poussin will develop it – and by focusing the gaze on the goddess, the giant and the dog." (ibid.)

Jacques Bellange also etched bottom the following verses:

*Gaudet amans nympha si raptor Agenore nata
Dum sua tergoribus per freta furla vehit
Qua mihi nunc Implet placidam solatia mentem
Dum mea sic humeros pulchra diana gravat*

The poem in Latin, whose author isn't mentioned, can be translated thus:

*"Just as he rejoices, the lovestruck raptor of the nymph, daughter of Agenor,/
while he carries her on his back on angry seas, / what comfort bathes my
serene soul /while I feel the weight of my beautiful Diane on my shoulders!"*

A drawing in pen and brown ink on the same subject is in the Morgan Library in New York. Jacques Thuillier argues that it is not, strictly speaking, a preparatory drawing for the etching: "not only do the two compositions show very different poses and proportions, but the etching makes use of very complex, studied lines, which systematically break up the momentum of the curves and the simplicity of volumes; while the drawing lets light glide on smooth surfaces." (Thuillier, p. 280, n°72).

References: Nicole Walch: *Die Radierungen des Jacques Bellange : Chronologie und kritischer Katalog*, 1971; Antony Griffiths and Craig Hartley: *Jacques Bellange, ca. 1575-1616, Printmaker of Lorraine*, 1997; Jacques Thuillier: *Jacques de Bellange*, exhibition catalog, Rennes, 2001, p. 237, no. 54; IFF, 17^e, vol. 1, p. 343, no. 41.



13. Jacob MATHAM

(1571 - 1631)

Cupid conquering Pan, crowned by Venus and Juno - ca. 1596

Engraving, 408 x 275 mm. NH 179, 2nd state (of 5).

Impression of the 2nd state (of 5) before F. de Wit's address in clouds underneath Pan. On impressions of the 4th state, the address is erased and the clouds are redrawn and thus are slightly different from before.

Very good impression printed on watermark laid paper (Coat of Arms with Lys). In very good condition. Impression trimmed to the platemark. A tiny foxmark on the arm of the left woman. Vertical printer's crease.

This subject is engraved by Matham after Giuseppe Cesari's fresco painted in 1594-1595 in the vault of the Loggia di Corradino Orsini, Palazzo del Pio Sodalizio dei Piceni in Rome.





14. Aegidius SADELER

(ca. 1570 - 1629)

Matthias Emperor - 1614

Engraving, 662 to 668 mm x 418 to 422 mm (sheet). Hollstein 310, 2nd or 3rd state (of 3).

Impression of the 2nd or 3rd state (of 3). On impressions of the 2nd state, the imperial privilege is engraved above the two lines; on impressions of the 3rd state, Marco Sadeler's address is added in the bottom right corner of the plate, under the two lines. As this area has been trimmed on our impression, we can't figure out if Sadeler's address was printed on it or not.

Impressions of the 1st state are very rare (only one impression quoted in Hollstein).

Fine impression printed on laid watermarked paper (lily in a circle topped with a crown), trimmed as frequently bottom under the date and just outside the image on the three other sides. Generally in good condition. A tiny (10 mm) tear on the upper edge, two small (14 mm) and two very tiny (5 mm) tears on the bottom edge; a few vertical folds; a very tiny (2 mm) hole in the bottom left corner, a few very tiny losses on the sheet's edges and some very slight surface abrasions in the subject.



Aegidius Sadeler was born in around 1570 in Antwerp which he left very soon with his family. He then became the appointed engraver to three Hapsburg emperors in Central Europe: Rudolf II, Matthias and Ferdinand II.

Dorothy Limouse notes that the court portraits engraved by Sadeler were rather typical, whereas his portraits of the emperors Matthias and Ferdinand II are « anything but typical and schematized representations. *The Allegorical Portrait of the Hapsburg Emperor Matthias* is a large, extravagant composition, full of political iconography and playful illusionism. The naturalistic likeness of Matthias is set upon a fictive sculpted bust with draped shoulders and pedestal.



SAC. CAS. EIVSDEM MAI. SCULPTOR. EGIDIUS SADELER. AD. VIVUM. DELINQUIT. ET IN DEVOTI ANI. SIGNUM. D.D.
PR. EAL. ANS. CHRISTIANO. M. DC. XIII.



The composition is embedded with personifications, beginning with two figures representing Wisdom and Fortitude who carry flags with the emperor's emblems at the upper corners. At top center, cherubs carry the imperial crown down from heaven, while the Three Graces shower flowers and gold upon the emperor. At the sides, figures of Mercury and Minerva, posed like the famed statues of the Dioscuri in Rome, tame Pegasus (a common symbol of Virtue) and spear the dragon of Religious Heresy. Below, the diverse subjects of the empire and its Turkish foes kneel in homage, while figures of Envy and Ignorance lie prostrate at bottom center.

The print's references to such compositions as *The Triumph of Wisdom* [engraved ca. 1600 by Aegidius Sadeler after Bartholomeus Spranger] reveal the extent to which Sadeler and other court artists transposed the humanist and largely secular subjects of Rudolfine art in their work for Matthias and Ferdinand II. The militant political and religious climate of their courts called for symbolic programs that would propagandize the joint causes of the Hapsburgs and Catholicism. This portrait and other works designed by Sadeler for these emperors had a lasting impact on Hapsburg imagery in the seventeenth and eighteenth centuries. » (Limouse p. 15 and 16).

References: Dorothy Limouze: « Aegidius Sadeler, Imperial Printmaker » in *Philadelphia Museum of Art Bulletin*, vol. 85, no. 362 (Spring, 1989), pp. 1-24.



15. Abraham BOSSE

(1602/4 - 1676)

Les Cinq sens [The Five Senses] - ca. 1638

Series of 5 etchings, 255 to 263 mm x 324 to 334 mm. Préaud 163 to 167, Lothe 317 to 321: L. 317: 1st state (of 3), L. 318 to 320: 1st state (of 2), L. 321: only state.

Title of each plate is engraved in a frame bottom centre: *VISUS/LA VEVE* [sight]; *ODORATVS/L'ODORAT* [sense of smell], *GVSTVS/LE GOVST* [taste], *AVDITVS/L'OVYE* [hearing] and *TACTVS/LE TOVCHE* [sense of touch].

Rare complete series of these etchings in first state with Abraham Bosse and Melchior Tavernier names at the address *à la Sphère*, before addition of the name and address of François Langlois (also known as Ciartres) on several plates and the change of the title *L'Ouïe* for *Les Plaisirs de la musique* [Musical pleasures].

Very fine impression. Lines for text addition in the margins are yet visible in some places, especially in plates depicting Taste and Sight. Impressions are trimmed 1 or 2 mm outside the borderline, sometimes on this borderline. Some rare small or tiny tears or scratches along the borders, some rare glue stains or foxmarks. Two small rubbed areas in one plate. Generally in very good condition.

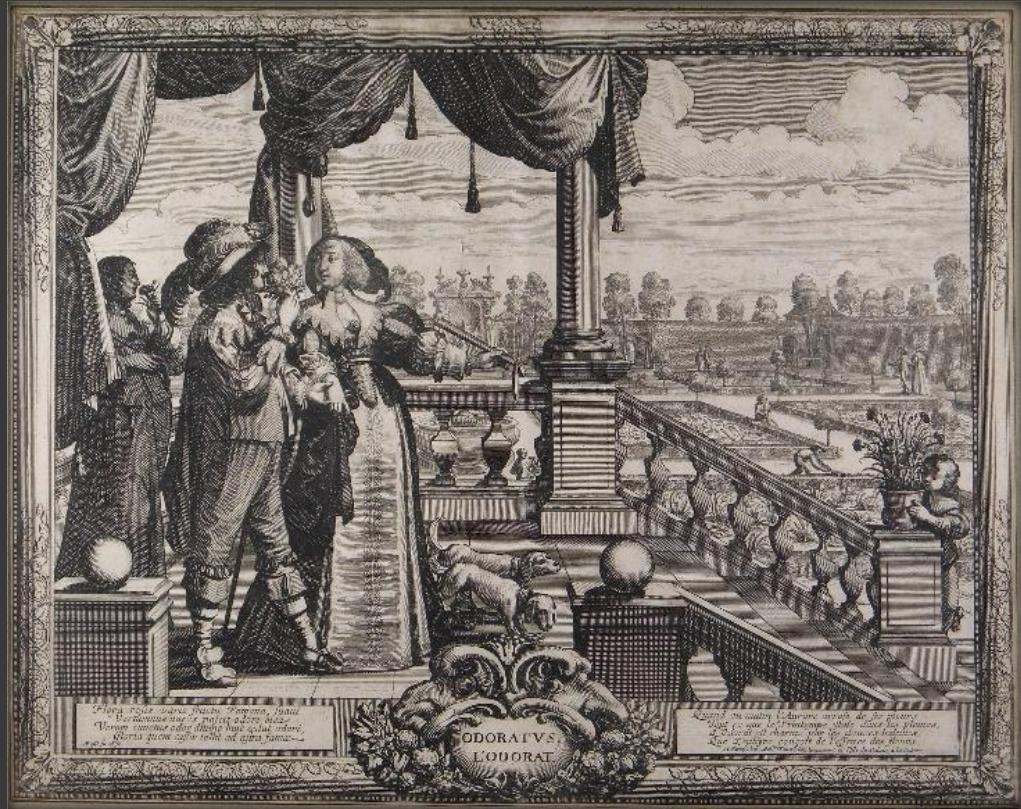
“This series can probably be dated to 1638: four prints out of a total of five indicate the address ‘à la Sphère’, which was Tavernier’s workshop from 1638; the prints are mentioned in the inventory drawn up on March 16, 1638, after the death of Sarah Pitten, Tavernier’s wife.” (National Archives, M.C., VI-223, March 16, 1638: “Five copper plates with engravings of the Five Senses by Bosse”) (Sophie Join-Lambert, *Abraham Bosse, savant graveur*, p. 191). According to Maxime Préaud, these prints, as well as other plates and prints mentioned in this inventory, were sold to François Langlois, on May 7, 1639 (id. p. 13).



It can be surmised that François Langlois would have wanted his address engraved on the plates soon enough after buying them; this would mean that those prints that have only Melchior Tavernier's address on them date from 1638-1639.

The series *Les Cinq sens* was a great success on its creation and was copied by painters as soon as the 17th century, thus becoming one of Abraham Bosse's best known series. It perfectly illustrates the mastery he had gained over his art, his attention to realism and his taste for refined attitudes, as well as the titles with vivid anthropomorphic frames.





16. REMBRANDT HARMENSZOON VAN RIJN

(1606 - 1669)

The strolling Musicians - ca. 1635

Etching, 138 x 115 mm. Bartsch 119, Borklund-Barnard 38-8, New Hollstein 141 I/III.

Fine impression of the 1st state (of 3), before the posthumous works on the baby's clothes, the headgear of the musicians and the darkest shadows. Only the first state is entirely by Rembrandt.

Very fine impression printed on laid paper, with the fine close horizontal scratches at the base of the woman's collar visible on earliest impressions of the 1st state (Nowell-Usticke).

In good condition. A very small tear on the upper edge and a tiny skinning of the paper (1mm) behind the left ankle of the man. 2 to 3 mm margins.

Rembrandt regularly etched strolling musicians playing for alms at the door of a house, a traditional subject that was also portrayed a bit later by Adriaen van Ostade. *The strolling Musicians* isn't dated but its style closely resembles other prints etched by Rembrandt in 1635. A *standing Hurdy-gurdy player* (NH 75) dates back to ca. 1631. In 1641, he etched *A Hurdy-gurdy Player followed by Children at the Door of a House* (NH 191) and *A blind Hurdy-gurdy Player and Family receiving Alms* (NH 243) in 1648.



17. REMBRANDT HARMENSZOON VAN RIJN

(1606 - 1669)

Self-portrait in a velvet cap with plume - 1638

Etching, 134 x 103 mm. Bartsch 20, Biörklund and Barnard 38-B, New Hollstein 170, 2nd state (of 4).

Impression of the 2nd state (of 4), with the jaw under the left ear clearly delineated but before the posthumous rework.

Rembrandt's signature is barely visible but the impression is fine and homogeneous. On later impressions of the 2nd state, Rembrandt's face is often badly printed, but here the lines of the face are well printed and Rembrandt's gaze is strong.

Impression printed on watermarked laid paper (watermark: Arms of Bristol A.a listed in New Hollstein for impressions of the 2nd state).

In very good condition.

Impression trimmed on or just outside the platemark. Moderate light stain. A very tiny area of paper thinning *verso* in the upper part. A tiny pale stain in the upper left corner. A tiny scrape bottom center.





18. REMBRANDT HARMENSOON VAN RIJN

(1606 - 1669)

The Beheading of St John the Baptist - 1640

Etching and drypoint, 128 x 105 mm. Bartsch 92, Biörklund and Barnard 40-B, New Hollstein 183, 1st state (of 3).

Impression of the 1st state (of 3) before the posthumous rework. G. W. Nowell-Usticke notes that even the earlier impressions are light: 'impression light, but reasonably sharp & clear'. Earliest impressions have some burr from drypoint in the bottom right corner: there is no such burr on our impression, which however is yet well printed and not so pale as later impressions of the 1st state described by Nowell-Usticke as 'very pale and greyish'. He also quotes an impression from his own collection on which the blank part under the sword has been retouched whereas the later rework has not yet been added. On our impression the white area has not yet been retouched.



Good impression printed on laid watermarked paper (NB countermark identical to Countermark NB-a_TMH-KG-3761 seen on an impression of the 2nd state (of 2) of *Nude Man Seated on the Ground with One Leg Extended* (New Hollstein 234, print dating from 1646).

In very good condition. A tiny pinhole on the right leg of the black servant. Small margins (sheet: 144 x 119 mm).

'The moment chosen is rather unusual because in the pictorial tradition it was usually the moment immediately after the beheading that was portrayed. Rembrandt also corrected the custom of depicting Salome at the execution holding the charger on which the head of the Baptist would be placed'.

Reference: Erik Hinterding: *Rembrandt etchings from the Frits Lugt Collection*, 2008.



19. Jacob van der DOES

(1623 - 1673)

Group of five sheep - 1650

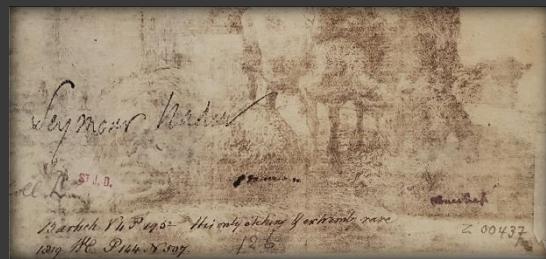
Etching, 120 x 145 mm. Bartsch vol. IV, p. 195 (only print described), Hollstein 1, 2nd state (of 2).

Very fine impression of the 2nd state (of 2) with the further work and the borderline, printed on laid watermark paper, trimmed on or 1 mm outside the platemark. Generally in very fine condition. Verso: collections marks and annotation in pencil: Coll.L and written in ink by Francis Seymour Haden: his only etching and extremely rare. This impression quoted by Hollstein.

Provenance: collection William Esdaile (1758-1837) ([Lugt 2617](#)), Saint John Dent († ca. 1884) ([Lugt 2373](#)), Francis Seymour Haden (1818-1910) ([Lugt 1227](#)), Paul Davidsohn (1839-1924 ?) ([Lugt 654](#)), Thomas Graf (1878-1951) ([Lugt 1092 a](#)). Arsène Bonafous-Murat, June 1993 catalogue no. 7.

This impression was sold in the Paul Davidsohn's collection sale. Its number in the catalogue was 1303: « Gruppe von fünf Schafen. B. 1. Vorzüglicher früher Abdruck. Aus den Sammlungen Esdaile, Dent und Haden. Selten. » (Group of five sheep. B. 1. Superb early impression. From the Esdaile, Dent and Haden collections. Scarce.) (C.G. Boerner, Sammlung Paul Davidsohn, Kupferstiche alter Meister, 1st part, Leipzig, 3. - 8 May 1920).

Adam Bartsch writes about this etching: 'Van der Does only ever made one etching representing a group of five sheep, and it deserves a place next to the most beautiful pictures ever painted in this genre. This beautiful engraving is of such extreme rarity that it is still missing from most collections, even the richest and the best arranged. One would look for it in vain in the sales catalogues of the most reputed cabinets, the Marcus, the van der Dussen, the Nyman, Maarseveen, Ploos van Amstel, etc. This is the only reason why it has been ignored by authors who wrote notices on engravers and their works: Basan is the only one to mention it, albeit mistakenly; he attributes to Van der Does various small landscapes featuring animals, thereby revealing that he regards as belonging to a series of several pieces an etching that has only ever existed as a single, standalone piece.'



20. Reinier NOOMS, known as ZEEMAN

(1623 - 1667)

Nouvelles inventions de Combats Navaeles (Nieuwe Scheeps Batalien)
- ca. 1652 /1654

[New Inventions of Naval Battles] (Nieuwe Scheeps Batalien)

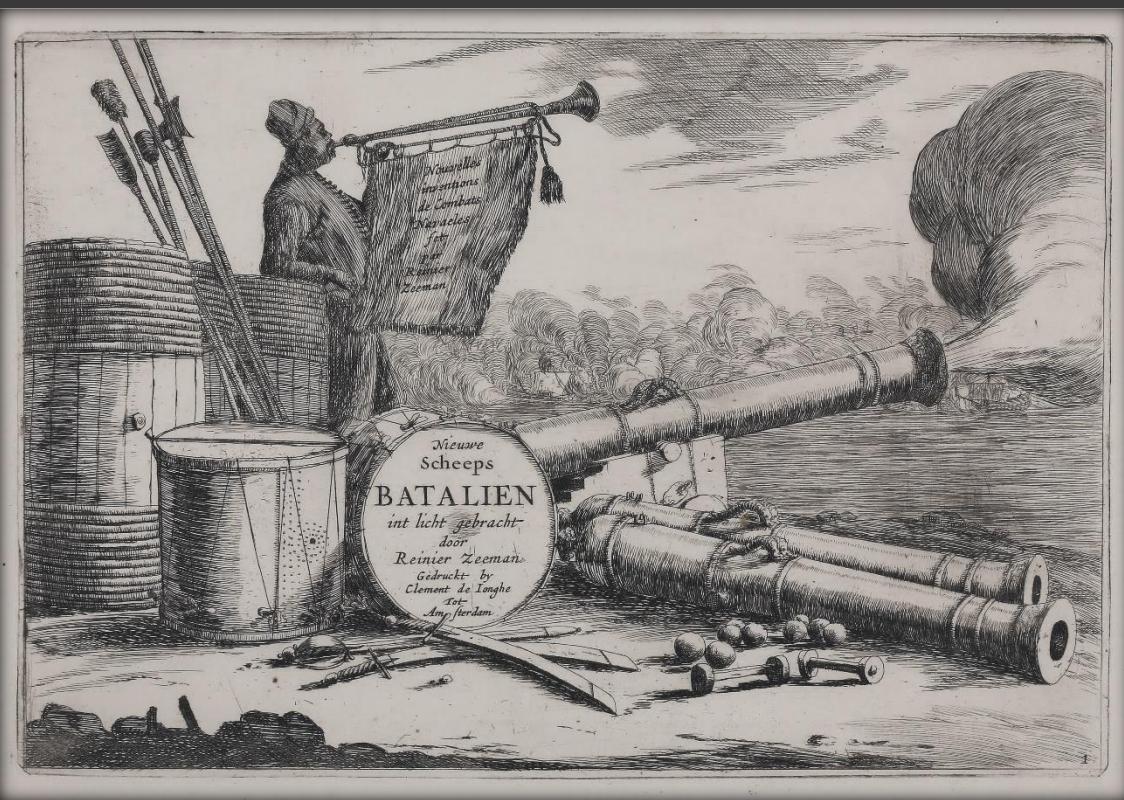
Etching and drypoint. Title piece: 178 x 260 mm; plates: around 180 x 263 mm.
Hollstein 1 to 8.

Very rare complete series of 7 plates, impressions of the 2nd state (of 3) before the reduction of the copperplate at the top; the title piece is an impression of the 3rd state (of 7) with Clement de Jonghe's address.

Very fine impressions printed on laid paper with watermark (Foolscap with seven-pointed collar and an indistinct countermark).

Good margins (sheets: around 292 x 347 mm). A tiny repaired loss of paper in the upper right corner of the sheet of the title-page. Generally in good condition.

Naval battles were the favourite subject of Reinier Nooms, also known as Zeeman. Hollstein dates the publication of the series to the first Anglo-Dutch war (1652-1654). Indeed, pro-war propaganda texts can be seen on preparatory sketches for the title piece, which are kept in London. The first plate is thought to represent the encounter between the fleets of Dutch admiral Maarten Tromp and general Robert Blake in the Channel, on 29 May 1652.



21. Jean LEPAUTRE

(1618 - 1682)

Saint Jerome in the Wilderness

Etching, 188 x 127 to 130 mm. Inventaire du Fonds Français 84.

Very fine impression printed on laid watermarked paper: large letter B (maybe the papermakers Le Bé) with initials CB in a small coat of arms underneath. In very fine condition. The impression is trimmed to the borderline; a small light stain in the upper right corner.

Provenance: Reverend J. Burleigh James (mid-19th century) with his collection mark verso (Lugt 1425).



Maxime Préaud notes that Jean Lepautre engraved this piece “in the manner of Guido Reni” (IFF p. 83, our translation). Jean Lepautre is “known mostly for his ornamental compositions”, but he engraved a higher number of “non decorative” pieces, in which he reveals “a simple and direct fashion, without remorse or rebitings, in a characteristic personal style, even if on occasion he can be a jack of all trades, making pastiches of Della Bella, Herman Van Swanenvelt, Chauveau or La Hyre or even Callot.” (IFF p. 56, our translation).

Rare.



Leun le pastoreau Tir se

22. Ludolf BAKHUIZEN

(1630 - 1708)

Series of ten Seascapes - 1701

Etching, each around 177 x 237 mm, except for Hollstein 1: 195 x 257 mm.
Bartsch 1 to 10, Hollstein 1 to 10, 3rd state (of 3).

Complete series of 10 etchings, as usual with the title page *D'Y Stroom en
Zeegezichten geteekent en geetst door LUDOLF BAKHUIZEN, Anno 1701 In
Amsterdam* and the mezzotint portrait of Bakhuizen by J. Gole.

Impressions of the final state, the numbers erased, printed on laid paper with
watermark (Amsterdam's coat of arms, name of a papermaker and date 1751).

Generally in excellent condition. A few pale foxmarks. Binding holes in the left
margins. Full untrimmed margins (sheets: 325 x 415 mm).

Marine landscapes are a favourite genre of Bakhuizen's. In 1701 he etched this
series of ten plates, representing harbours and rivers, among which the bay of
the IJ in Amsterdam and the Maas in Rotterdam. The view of Amsterdam is
allegorical and symbolises the commercial and maritime power of the city in
the 17th century: the Dutch city is personified in the form of a goddess in arms,
riding on Neptune's triumphal chariot. The prints that follow in the series
represent familiar scenes in harbours or along rivers and contain a plethora of
boats, yachts, hulks, longboats, being pushed into the water and launched,
sailing or being careened.



Adolf Billeburen schildt et 1660: van Dordt ord. Nederlandsch te Wijc. Fig. 1.

Zoo bouwt men hier aan 't Scheepvryk y
De Moerbalk van den Staat en Steeden,
Ten besten van 't gemeen, en Leeden
Van de Indiaansche Maatschappij:
Zoo brengt men peeren, wod van 't een int' ander Landt;
Daar Christus Leor geleert, gesticht werd, en geplant.
Adolf Billeburen.

23. Jean-Étienne LIOTARD

(1702 - 1789)

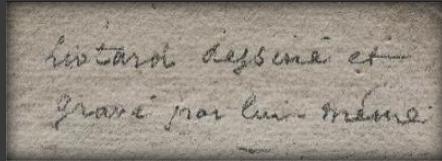
Petit autoportrait gravé [Self-Portrait as a Young Man] - ca. 1731

Etching, 117 x 100 mm. Tilanus 1; Roethlisberger and Loche 18.

Counterproof ¹, printed on laid paper, of the 1st state (of 3) of which no impression is known ; before new strokes in the hair, on the face and in the background. Sheet: 123 x 107 mm. Mounted à *claire-voie* (openwork) on a laid paper sheet (240 x 165 mm).

Old annotation in pencil on the back: *Liotard dessiné et gravé par lui-même* [Liotard sketched and etched by himself]; below, written in ink collection mark: *Soliman Lieutaud 1839* (Lugt 1682).

Provenance: Soliman Lieutaud; Hippolyte Destailleur.



While Liotard painted or sketched twenty self-portraits, in oils, in pastel, in chalk or in enamel, he only ever etched two: the first one around 1731, the second one fifty years later, around 1780. He was around thirty when he etched this very unusual (Leeflang, 2011) self-portrait, in three-quarters view and in close-up; his unruly locks of hair remind us of Rembrandt's disheveled self-portraits when he was about the same age. The date of the work remains uncertain: 1730 (Leeflang, Rijksmuseum); 1731 (R.M. Hoisington); 1732 (this date written in ink on the impression in the Album Louis-Philippe - Château de Versailles et de Trianon); 1733 (British Museum, The Metropolitan Museum). The impression of the third state currently in the collection of the Bibliothèque nationale de France has an annotation that had previously been mistakenly attributed to Liotard (Tilanus, 1897) and which gives the date of 1733.

¹ A counterproof is obtained by pressing a fresh print on a piece of paper, in order to reproduce the design facing in the same direction as on the plate.



On the etching, Liotard seems slightly older than in the 1727 self-portrait in oils, which Tilanus thought was a very good likeness (Tilanus, 1897, p. 140). According to Roethlisberger and Loche, there is no convincing clue which would allow us to date this etching with certainty.

Etching a self-portrait offers one clear advantage to the artist: while etching requires drawing the subject in reverse on the plate in order to print it facing the right way on the paper, for a self-portrait he can simply etch his face as he sees it in the mirror. This is very probably what Liotard did, as he wrote at the bottom of the plate: *dapres nature* [from life] to highlight that he etched his portrait directly on the plate with ground, without the help of a preparatory drawing (Hoisington, 2013, p. 95).



No impression of the first state of this etching is known. Until now, only one counterproof was known, in the collection of the Fondation Custodia (Collection Frits Lugt), and described in the Roethlisberger and Loche catalogue under no. 18: "Counterproof, almost certainly printed by the artist from a first, unknown, edition, perhaps for comparison with a presumed preparatory drawing." (Roethlisberger and Loche, p. 244; ill. p. 243, fig. 24). While the existence of two counterproofs does attest that there was at least one impression of the first state, it is highly doubtful that Liotard copied a preparatory drawing: in that case he wouldn't have added the mention *dapres nature*. What is more probable is that, in the absence of a preparatory drawing, he printed the counterproofs in order to better see the detail of the drawing etched on the copperplate: this would have allowed him to more precisely place the new strokes that can be seen in the impressions of the second state, in the hair, on the face and in the background. Unless he wanted to print these counterproofs to represent his "self-portrait in the mirror"...



Impressions of this first etched self-portrait by Liotard are extremely rare. In his article about the acquisition of an impression of the second state by the Rijksmuseum (Bulletin 59 n°2, 2011), H. Leeflang lists only six, including the counterproof of the first state in the collection of the Fondation Custodia¹.

The British Museum, the Metropolitan Museum of Art² the Château de Versailles et de Trianon (Album Louis-Philippe) and the Rijksmuseum³ each have an impression of the second state. The Bibliothèque nationale de France keeps an impression of the third state, printed in light brown and without the triangular mark on the edge. To these impressions we can now add this second counterproof of the first state, with, on the back, the collection mark of Soliman Lieutaud (1795-1879), a painter and print dealer in Paris, known as "the man in France who has the best knowledge of engraved portraits" (Faucheux, *Annuaire des artistes*, 1860, p. 182, quoted by Lugt). Soliman Lieutaud published several reference books, among which lists of French engraved portraits. His portrait collection was sold at Drouot in February and May 1881; each sale lasted six days. The *Catalogue des portraits français et étrangers de la collection de feu M. Soliman-Lieutaud iconophile* (7 February 1881) listed 1375 lots. Number 805 mentions: "Liotard dess. et gr. par lui-même. Anonyme. 2 eaux-fortes. Rares." [Liotard sketched and etched by himself. Without signature. 2 etchings. Rare.] This description corresponds to the annotation on the back of our impression, which could well be one of the two.

This self-portrait by Liotard was amongst the pieces collected in a quarto volume bound in the XVIIIth century, which contained around a hundred engraved portraits of painters, sculptors, musicians, physicians and scientists from the XVIth to the beginning of the XIXth century. The inside front cover of

¹ sold by Christopher Mendez to the Lugt collection in 1982 » (British Museum, notice n°1852,0214.357). See also : Fondation Custodia, *Morceaux choisis....* 1994, no. 75, p.162

² « Christie's, Londres, April, 8, 2009 (lot 22); vendor : Helmut H. Rumbler » (Metropolitan Museum of Art, n°2009.229)

³ Bought in 2009: « The Rijksmuseum is especially grateful to Christopher Mendez for his indispensable help in acquiring the self-portrait of Jean-Etienne Liotard » (Leeflang, 2011, p. 207).

the volume had the ex-libris of Hippolyte Destailleur (1822-1893), an architect whose collection of French prints from the XVIIIth century was sold in 1890 (Lugt 740). In 2006, the exhibition *Portraits d'artistes de la collection d'Hippolyte Destailleur* at the Musée Carnavalet presented a series of drawings from his portrait albums. The Bibliothèque nationale de France keeps a collection of albums of drawings and engravings that was acquired during his lifetime (Fonds Destailleur).

References: Drouot, 7-12 February 1881: *Catalogue des portraits français et étrangers de la collection de feu M. Soliman-Lieutaud iconophile*; Fonds du Château de Versailles et de Trianon, INV.GRAV.LP 67.94.1, *Jean-Étienne Liotard*; British Museum, 1852,0214.357: *Self-portrait of Jean Étienne Liotard*; Ed. Humbert, Alphonse Revilliod, Jan Willem Reinier Tilanus, *La vie et les œuvres de Jean Étienne Liotard (1702-1789): étude biographique et iconographique*, Amsterdam, 1897; *Morceaux choisis parmi les acquisitions de la collection Frits Lugt réalisées sous le directoat de Carlos van Hasselt 1970-1994*, Fondation Custodia, Paris, 1994; Hans Boeckh, Bodo Hofstetter, Renée Loche, Marcel Roethlisberger, *Liotard: catalogue, sources et correspondance*, Doornspijk, 2008; Christie's, *Old Master, Modern & Contemporary Prints*, April, 8, 2009, lot 22: *Liotard, Self-Portrait as a young Man*; The Metropolitan Museum of Art, 2009.229: *Liotard, Self Portrait as a Young Man*; Rijksmuseum, RP-P-2009-294: *Zelfportret van Jean Étienne Liotard*; Frits Lugt, *Les Marques de Collections de Dessins & d'Estampes*; H. Leeflang, 'Acquisitions: The Print Room: A Self-Portrait by Jean-Étienne Liotard from the Artist's Family Holdings', The Rijksmuseum Bulletin 59 no. 2 (2011), pp. 204-207; Rena M. Hoisington, in Perrin Stein, Charlotte Guichard, Rena M. Hoisington, Elizabeth M. Rudy, *Artists and Amateurs: Etching in 18th-century France*, Metropolitan Museum of Art, New York, 2013, pp. 95ff.





24. Giovanni A. CANAL, known as CANALETTO (1697 - 1768)

Veduta immaginaria di Venezia : La casa con l'iscrizione, La casa con il peristilio - 1741

[Imaginary view of Venice: The House with the Inscription and The House with the Peristyle]

Etching, about 299 x 217 mm each. Bromberg 13, only state, B. 14, 2d state (of 2) with the A.C. signature bottom right below the borderline; Montecuccoli 12 and 13.

Superb impressions printed on laid paper with the Three crescents watermark and AS countermark: Montecuccoli 11b: lifetime impression published by Giambattista Pasquali between 1752 and 1759. Wide margins (sheet: 415 x 515 mm). In very fine condition ; a very faint printing crease. Usual vertical fold at the center of the sheet.

The date, 1741, is etched in Roman numerals on the house to the left. This *Imaginary View of Venice* is the only etching dated by Canaletto, who started to etch in the early 1740s, before he left for England. The English consul Joseph Smith, a collector and patron of the arts, funded the publication of the remarkable collection of 31 etchings *Vedute Altre prese dai i Luoghi, altre ideate da Antonio Canal [...]* [Views representing real places and imaginary views]. The imaginary views do not have engraved titles.

Before Canaletto, other Venitian engravers had associated real and imaginary elements in their prints, for example Marco Ricci, whose collection of twenty etchings of landscapes was published in 1730.

Canaletto's etching style, with strokes that are often described as "squiggly", is what gives his views of Venice their peculiar atmosphere. The mysterious characters that populate these views further contribute to this singularity, like the man sitting on the far right of this *Imaginary View of Venice*, and who seems to be watching the horizon beyond the boundaries of the picture.

Reference: *Une Venise de papier. La cité des Doges à l'époque de Canaletto et Tiepolo*, exhibition catalogue Jenisch Vevey Museum and Museo Cantonale d'Arte, Lugano, 2005-2006.



25. Giovanni Battista PIRANESI

(1720 - 1778)

Perspective of Arches, with a Smoking Fire - 1749

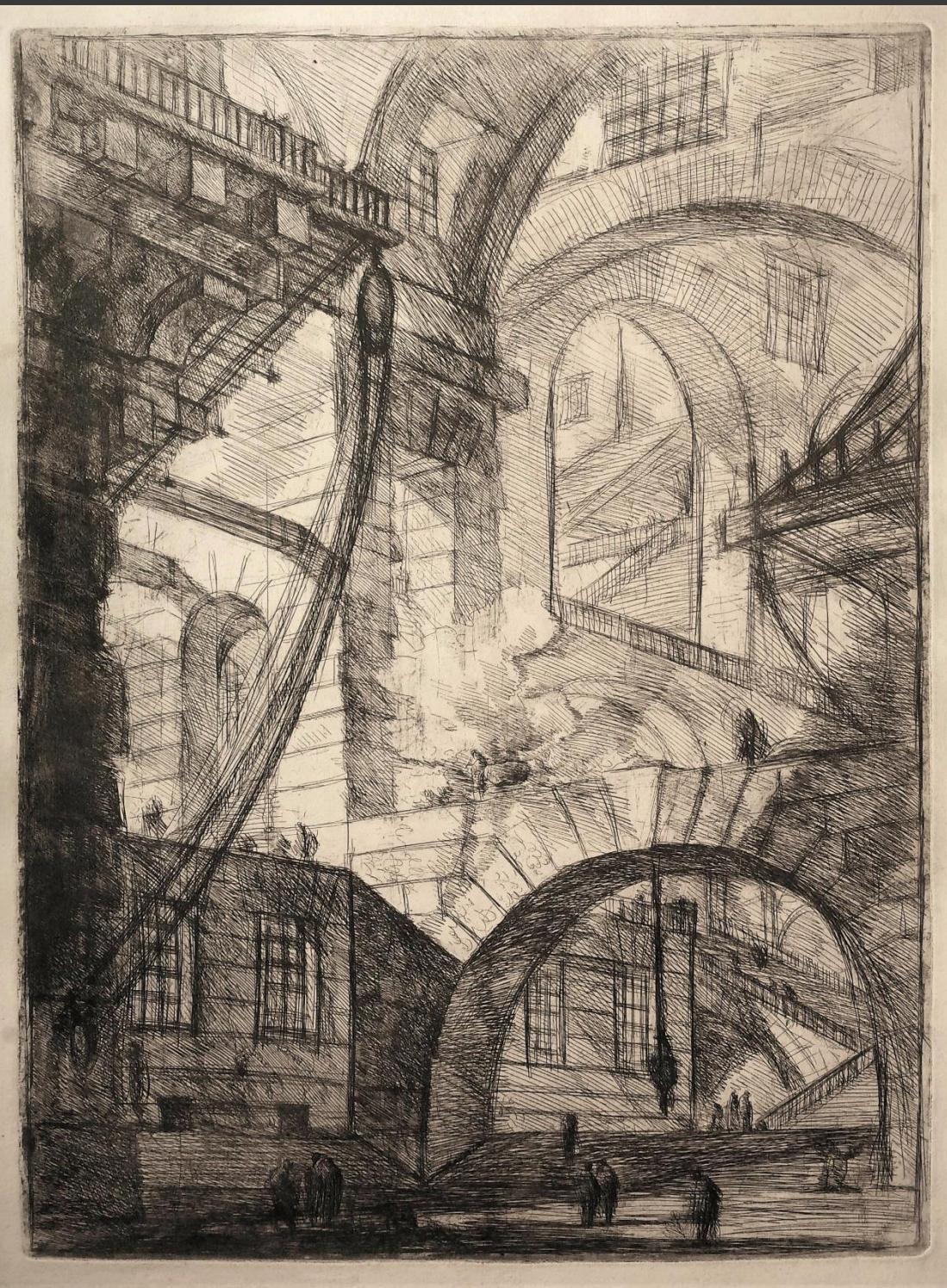
Etching, engraving, sulphur tint or open bite, burnishing, 540 x 400 mm.
Robison 32, 1st state (of 7), 1st edition (of 6); Focillon 29; Hind 6

Plate VI of *Carceri d'Invenzione* ['Imaginary prisons'] or *Invenzioni capric. di carceri* ['Fanciful Images of Prisons'].

Impression of the 1st state (of 7 according to Robison), the foreground floor empty except for human figures, before addition of some shading and numerous objects, including five round-topped stone pillars, and before the signature. First edition (1749-1760).

Very fine impression printed on laid watermarked paper (fleur-de-lys in a single circle, hard to see, probably Robison 5, ca. 1748-1760). Generally in good condition. Some slight soiling and a few tiny repaired tears in the margins. Two small foxmarks in the subject. Good margins (sheet: 643 x 522 mm).

In the preface to his catalogue raisonné, Andrew Robison observes that Piranesi was keen to rework his plates at regular intervals. That is the case of *The Smoking Fire*: Piranesi reworked the plate for the second edition of the *Carceri* in 1761. But this etching was itself a reworking: the source of the composition, according to Robison, was a plate in the very first series etched by Piranesi, the *Prima Parte di Architetture, e Prospettive*, published 1743. The third print in this series, called *Carcere oscura*, has a composition that is very close to *The Smoking Fire*: some details are almost identical, like the two large ropes dangling from a pulley on the left, or the lantern hanging under the arch to the right. Andrew Robison notes some significant differences between the two plates: "While many details are altered, the most interesting compositional change in *The Smoking Fire* is Piranesi's inclusion of additional flights of stairs disappearing into far background space [...]. Of course, [...] the style of drawing in *The Smoking Fire* is radically different from that in the *Carcere oscura*, and Piranesi has also introduced a certain spatial ambiguity through the use of the characteristic smoke obscuring an architectural juncture which he developed in the *Grotteschi*." (*Early Architectural Fantasies, A catalogue Raisonné of the Etchings*, 1986, p. 38).



26. Giovanni Battista PIRANESI

(1720 - 1778)

Prisoners on a projecting platform - 1749/1761

Etching and engraving, 415 x 545 mm. Robison 36, 2nd state (of 6), 1st issue of the 2nd edition; Focillon 33; Hind 10

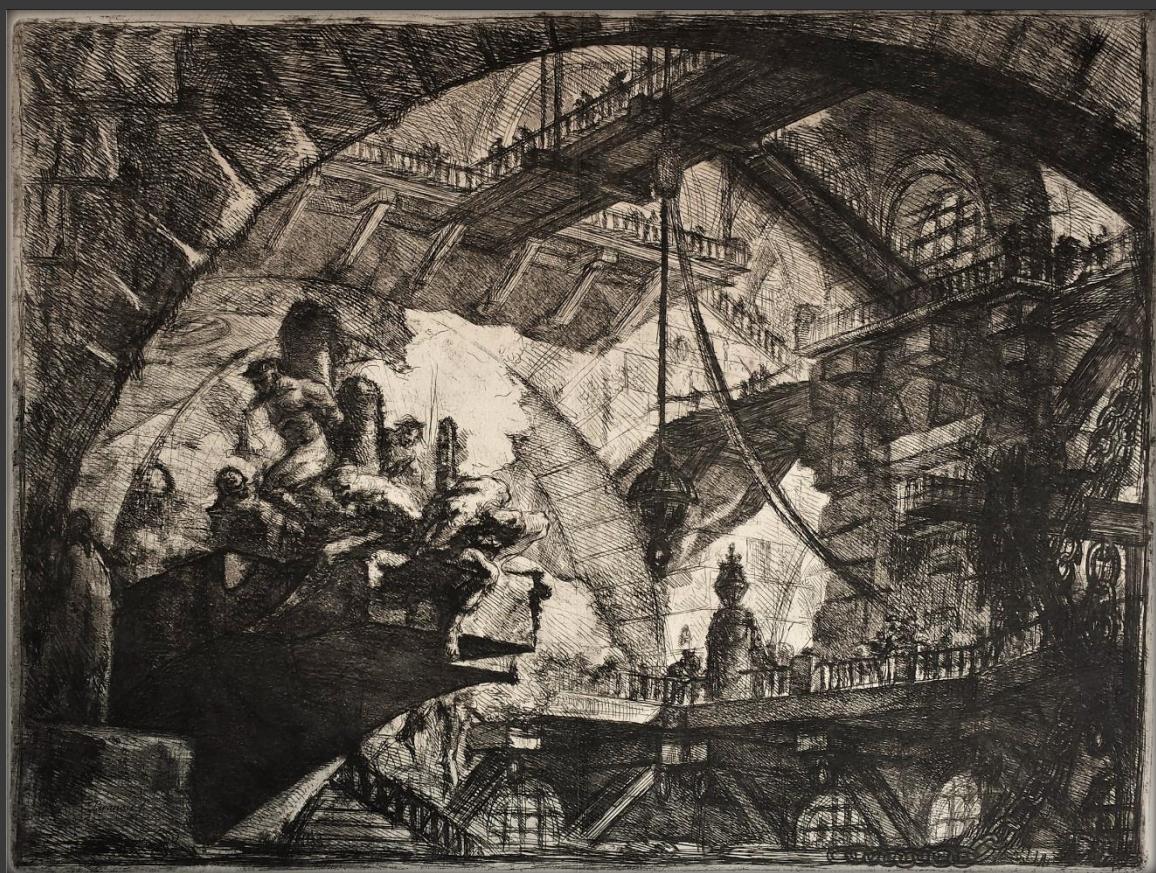
Plate X of *Carceri d'Invenzione* ['Imaginary prisons'] or *Invenzioni capric. di carceri* ['Fanciful Images of Prisons'].

Impression of the 2nd state (of 6 according to Robison) with the addition of several objects including a wooden bridge upper right and a beam with heavy chains projecting in from the right edge, but before the Roman numeral.

This edition was published by Piranesi himself in 1761. It is the first issue of the print reworked by Piranesi for the second edition of the *Carceri*.

Superb impression printed on laid watermarked paper (fleur-de-lys in a double circle). In excellent condition. Usual vertical crease in center of the sheet. Full margins (sheet: 520 x 780 mm).

"There are many prisoners, which seems in order for prisons. However, they are not behind bars as you would expect, but, just like heraldic or decorative figures on trophies of arms, they are seated and bound or chained for all wanderers to see, at the mercy of the elements whose presence can be guessed at in spaces that are apparently only limited by the edges of the copperplate. Max-Pol Fouchet justly writes that 'the cruelty that is evident in the picture consists precisely in giving the captives a space that looks like freedom, but in reality is given so that the convict will be lost in the void.'" (Maxime Préaud: « Les prisons libres et closes de Jean-Baptiste Piranèse », in *Revue de la BnF*, 2010/2 (no. 35), pp. 11 to 17, [our translation]).











27. Giovanni Battista PIRANESI

(1720 - 1778)

Vue des restes du derrière du pronaos du Temple de Neptune - 1778

[Rear View of the Pronaos of the Temple of Neptune]

Etching, 495 x 670 mm. Focillon 596; Hind p. 87.

Plate XIV of the series of 20 plates and a frontispiece titled *Différentes vues de quelques restes de trois grands édifices qui subsistent encore dans le milieu de l'ancienne ville de Pesto autrement Posidinia qui est située dans la Lucanie* [Different views of some of the remains of three great edifices that still exist at the center of the ancient city of Pesto, or Posidonia (Paestum), which is situated in Lucania].

Exceptional working proof of an undescribed state, before some reworks in the landscape, before the letters in the subject and before the text in the bottom blank part of the plate.

Superb heavy black impression printed on laid watermark paper (fleur-de-lys in a double circle, similar to Robison 36). Annotation in pencil in the blank part bottom left: *Antiquités de Paestum* [Ancient Monuments of Paestum]. Impression trimmed on the platemark top, thread margins on the three other sides, as in other working proofs of the same series. Generally in good condition. A vertical crease 80 mm from the right edge, with two 30 mm repaired tears top and bottom.

Piranesi's 1961 exhibition catalog (Smith College Museum of Art, Northampton) mentions eight recently discovered proofs of the *Différentes vues* series in the Library of the Museum of Fine Arts in Boston (of which seven are to date digitised on [MFA's website](#)) and points out that « the Boston proofs have considerable technical interest in that several lack the strong massings of light and shade which were finally added in a plate such as the present one [plate X of the series] to bind the forms together in a Baroque unity. »



(Piranesi, p. 40). One of these eight proof is an impression of the *Vue des restes du derrière du pronaos du Temple de Neptune* in a state which is not only before letters but also before the large massings of shade on the columns and in the foreground and before some details as the staff held by the leaning man with his back turned, on the right.

Our impression, with these details, is from an intermediary state between the Boston proof and the Roman 1778 edition. Some other working proofs are in a private Italian collection. One (plate X) was exhibited in Galleria civica d'arte moderna in Turin in 1968 (*L'Incisione europea dal XV al XX secolo* exhibition) and is quoted in the catalogue (no. 206 and illus.).

An impression of the plate V of the series, a fine proof before the inscription, was sold at Sotheby's on 29th June 1987 (*The British rail pension funds : the collection of old master prints* : vente à Londres, Sotheby's, 29 juin 1987, n°88)

References: *Piranesi*, exhibition catalog, Smith College Museum of Art, Northampton, 1961; *L'Incisione europea dal XV al XX secolo*, exhibition catalog, Galleria civica d'arte moderna, Turin, 1968.

28. Renée Élisabeth MARLIÉ-LÉPICIÉ (1714 - 1773)

The Four Elements, Represented by Young Boys

Engraving, about 247 x 160 mm each. Portalis and Beraldi p. 662.

Pleasant and very rare complete series of four plates engraved after Edme Jeaurat.

Generally in very good condition. Light brown stain from an old paper tape visible top and right on the reverse of the sheets and showing slightly through on two plates. Good margins (sheets: about 320 x 215 mm each).

Provenance: ex collection Count Octave de Behague (1827/1828-1879) ([Lugt 2004](#)), then Louis Galichon (1829-1893) ([Lugt 1060](#)). Their collection marks are printed on the reverse of each plate.



The section *French School of the Eighteenth Century: pieces in black and in colour* was deemed “the jewel of the collection” of prints belonging to Count Octave de Behague. That collection was scattered in 1877, in a sale in which Louis Galichon bought this series. It was then sold in Drouot between 4 and 9 March 1895, along with his important collection. The catalogue for the sale describes this series under number 616: “The Elements, represented by young boys. Series of four engravings by Éth-Marlie Lepicié. Beautiful impressions with margins. Rare.”

Renée Élisabeth Marlié-Lépicié was the wife of engraver François Bernard Lépicié and the mother of painter and engraver Nicolas-Bernard Lépicié.



Point par Jeaurat.

LE FEU. Gravé par Elizabeth Marlié Lépicie.

Que cel espiègle a bien la mine
De faire un tour de sa façon,
T'as de brûler à la sourdine
Du premier venu le menton!

Paris chez l'auteur au coin de l'Abreuvoir du Quay des Osefres.
Et chez L. Suryus, graveur du Rois sur des toiles vis à vis le mur de St Yves. Avec Privilege du Roi.

29. Jean-Jacques de BOISSIEU

(1736 - 1810)

Jean-Jacques de Boissieu. Portrait of the artist - 1796

Etching, 290/291 x 230/233 mm (to the borderline). Boissieu-Perez 102, 1st state (of 8).

Superb and very scarce impression of the 1st state (of 8) *à l'eau-forte pure* (only etching) before the drypoint on the shoulder and on the portrait held by Boissieu and before the roulette.

Impression printed on laid paper, trimmed inside the platemark; small margins of the copperplate (ca. 16 mm all around the subject). Sheet: 322 x 266 mm. A few light foxmarks and a light mat stain in the margins of the copperplate. In very good condition.

Three collection marks *verso*: É.-L. Galichon ([Lugt 1058](#)), F. Kalle ([Lugt 1021](#)) and D.B. ([Lugt 4278](#)).

Provenance:

- Collection Émile-Louis Galichon (1829 - 1875) ([Lugt 1058](#)). Two impressions of Boissieu's self-portrait were sold at his collection sale (Drouot, 23-26 February 1864): one *à l'eau-forte pure*, one before the portrait of Boissieu's wife was changed to a landscape. The impression *à l'eau-forte pure* (no. 57 of the sale) was described as follows: 'Portrait de J.-J. de Boissieu, tenant un dessin où est le portrait de sa femme (R.1). Superbe épreuve d'eau-forte pure. Extrêmement rare.' [Portrait of J.-J. de Boissieu, holding a drawing with his wife's portrait (R. 1). Superb impression *à l'eau-forte pure*. Extremely rare.] The buyer's name, Amsler, is written in pencil in the margins of the copy of the sale catalogue in the collection of the Bibliothèque nationale de France. Amsler & Ruthard was a gallery selling and publishing prints in Berlin from 1860.





G.J.B. 1796

- Collection F. Kalle (1804 - 1875). His collection was sold in Frankfurt in November 1875 ([Lugt 1021](#)). No. 172 of the sale catalogue is *L'œuvre de Jean-Jacques de Boissieu* and the first item of this lot is a 'Portrait du maître (Rigal 1). Epreuve extrêmement rare à l'eau-forte pure' [Portrait of the Master (Rigal 1). Extremely rare impression à l'eau-forte pure.]

- Initials *D.B.* printed in light violet ([Lugt 4278](#)) wasn't identified by Lugt. They are also printed on the reverse of an impression of *Passage du Garigliano* by Jean-Jacques de Boissieu (Paul Prouté Gallery, Catalogue No. 100, Paris 1992, no. 291).

Impressions from the fourth state of this *Portrait of the Artist* are rare, but impressions from the first state are quite impossible to find. We only know of two other impressions, those mentioned by Marie-Félicie Perez: the first one is in the Edmond de Rothschild collection, in the Louvre, and the second one belongs to a branch of the Boissieu family (see catalogue p. 227). Alphonse de Boissieu, the grandson of Jean-Jacques and the anonymous author of the 1878 *catalogue raisonné* of the artist's prints, insists, in his foreword to the catalogue, on the rarity and particular quality of impressions 'à l'eau forte pure': *"Often, after the copperplate was etched, and so as to better judge of the effect, M. de Boissieu would print a few impressions, known as eaux-fortes pures. They are few, and highly sought-after, because of their scarcity and especially because the master's skill, the precision and purity of his draughtsmanship, the assurance of his point are displayed without affectation, and finally because the copperplate, in all the vividness of the acid's bite, gives depth to the black tones of the imprints, brilliance to the light areas, and warmth to its colouring."* (Alphonse de Boissieu, foreword to the *Catalogue raisonné* of J.-J. de Boissieu's prints, 1878, quoted in M.-F. Perez, *L'œuvre gravé de Jean-Jacques de Boissieu*, Geneva, 1994, p. 18).



The impression we present does not yet have the works in drypoint or roulette that can be noticed in later states in the background, on the shoulder of the model and on the portrait he holds in his hand (see opposite). The catalogue mentions that in this first state “the bite marks of the vices are apparent in the margins on the copperplate, in the top left corner and the bottom right corner” (Boissieu-Perez, 1994, n°102, p. 227). The margins on our impression are narrow, and so these bite marks are not visible.

Until the fourth state, J.-J. de Boissieu holds a portrait of his wife. In the fifth state, the portrait is replaced with a landscape with cows. Some have assumed this was because his wife had died, but she died in 1834, twenty-four years after him (Boissieu-Perez, 1994, p.227).

Reference: Marie-Félicie Perez: *L'œuvre gravé de Jean-Jacques de Boissieu, 1736-1810*, Geneva, Cabinet des Estampes, 1994 (which reproduces and supplements the *Catalogue raisonné* published in 1878 by Alphonse de Boissieu).

30. Francisco GOYA Y LUCIENTES

(1746 - 1828)

El sueño de la razon produce monstruos - 1797/99

[The sleep of reason produces monsters]

43rd plate from Goya's series of 80 aquatint etchings *Los Caprichos* [The Caprices].

Etching and aquatint, 217 x 150 mm. Harris 78, 3rd state (of 3), 1st edition (of 12).

Impression of the first edition, the only one to be printed on laid paper from the unbeveled plate. This first edition, of which approximately 300 copies were printed in 1799, is the only edition printed while Goya was still alive. The second edition was printed in 1855.

Superb impression with all shades of aquatints perfectly printed, the title of the plate clearly legible. Impression printed in dark sepia ink on laid paper. Generally in very good condition. A few very tiny repaired losses of paper along the right border of the sheet, a few tiny pinholes on the right and bottom sheet edges; a tiny (1 mm) scratch to the right of the title. Good margins; sheet: 305 x 202 mm. According to Harris, impressions of the first edition were printed on sheets of paper whose dimensions are around 320 x 220 mm. They have very often been trimmed.

The Sleep of Reason is the most famous plate in the *Caprices* series. It stands out in this series: Goya had first wanted to use it as a title page.



*El sueño
de la razón
produce
monstruos.*

A preparatory drawing in the collection of the Prado in Madrid has the title *Sueno 1°* [Dream n°1]. Goya added a title in pencil, *Ydioma univer / sal Dibujado/ y grabado p.r / Fran.co de Goya/ año 1797* [Language univer / sal Drawn / and engraved by / Francisco de Goya / in the year 1797], as well as indications on how to interpret the *Caprices*: *El Autor Soñando. / Su yntento solo es desterrar bulgaridades perjudiciales, y perpetuar con esta obra de caprichos el testimonio sólido de la verdad.* [The author, asleep. / His only aim is to drive away harmful superstitions and to perpetuate, through this volume of caprices, the firm testimonial of truth].

In another sketch, also in the Prado Museum, two self-portraits of Goya are among the visions swarming around the sleeper: they encourage the interpretation in which the “sleeping author” would be Goya himself. An inscription attributed to Goya figures opposite the etching in the Manuscript at the Prado Museum and explains how imagination and reason play complementary parts in creation:

“La fantasía abandonada de la razón produce monstruos imposibles: unida con ella es madre de las artes y origen de las maravillas” [Imagination without reason produces impossible monsters : united with reason, imagination is the mother of the arts and the origin of marvels].

In the end, Goya decided to make this the first plate of the second part of the *Caprices*. According to Tomás Harris, the *Caprices* are thus divided into two parts: the first one, comprised of all the etchings before the *Sleep of Reason*, is a satire of Man's madness and cruelty in the society of Goya's time. The second part, beginning with plate 43, is more specifically a depiction of the *Dreams*, that is, diabolical and fantastical visions, the goal of which is to “drive away harmful superstitions.”



El sueño
de la razón
produce
monstruos.

31. Francisco GOYA Y LUCIENTES

(1746 - 1828)

Unos à otros - 1799

[What one does to another]

Etching, aquatint, drypoint and burin, 215 x 151 mm. Harris 112, III-1 (of 12).

Plate 77 of *Los Caprichos* [The Caprices] series, 1st edition, 1799 (approximately 300 sets).

Very fine impression printed from the yet unbevelled plate, with the contrasts between the light areas (on the heads to the left, the upper part of the 'picador' and the bull's back) and the darker parts.

Impression printed in lightish sepia ink on laid paper. In very good condition. Wide margins (sheet: 302 x 198 mm).

A manuscript in the Prado Museum, attributed to Goya himself, gives us this explanation:

« Así va el mundo, unos a otros se burlan y toread: el que hacía de toro, hoy hace de caballero en plaza. La fortuna dirige la fiesta y distribuye los papeles, según la inconstancia de sus caprichos. »

[It is the way of the world. People jest and fight with one another. He who yesterday played the part of the bull, today plays the 'caballero en plaza' [picador]. Fortune presides over the show and allots the parts according to the inconstancy of her caprices.] (quoted by Harris, p. 155).



Unos á otros.

32. Charles MERYON

(1821 - 1868)

Saint-Étienne-du-Mont - 1852

[Saint-Étienne-du-Mont church]

Etching and drypoint, 247 x 130 mm. Delteil 30, Burty 44, Schneiderman 25, 6th state (of 8).

Impression of the 6th state (of 8), the workman on the first platform of the scaffold redrawn, his arms held wide apart, but before the addition of an additional poster on the left wall and the inscriptions on the top of the Pantheon.

Very fine impression printed on laid watermarked Hallines paper. In very good condition. A very tiny scrape to the right of Saint-Étienne-du-Mont's rose window. Full margins (sheet: 490 x 322 mm).

Rare impression. Richard S. Schneiderman only listed two impressions of this state in the 97 collections he surveyed: one is at the Detroit Institute of Arts (Detroit, Michigan), the other in the collection of Frank W Raynor II, in New York.

Saint-Étienne-du-Mont is one of twelve prints in the series *EAUX-FORTES SUR PARIS* etched by Meryon between 1850 et 1854. Work on this project coincided with a house move:

"In 1850, Meryon left his lodgings in the rue St André-des-Arts, to move to the rue St Etienne-du-Mont - in the house that bears his monogram on the plate representing the Collège Henri IV- "a flat in which dark rooms followed one after the other like cabins between decks on a ship" [Burty, *La Nouvelle Revue*]. It was in this "dark" flat that he produced the work that remains one of the most unexpected and surprising manifestations of the specific genius of etching: the series *EAUX-FORTES SUR PARIS*. » (Loys Delteil, introduction, p. 4, our translation).



In the plate's 7th and 8th states, Meryon adds inscriptions to the pinnacle of the Panthéon's roof: in the 7th state, the text *ST^{NE} DU MONT ET L'ANCIENNE BIBLIOTHEQUE STE GENEVIEVE* [Saint-Étienne-du-Mont and the former Sainte-Geneviève library] reminds the viewer that the Collège de Montaigu became a reading room during the construction of the new library, which opened in 1851. In the 8th state, Meryon chooses to remind us instead of the origin of the building: *ST^{NE} DU MONT ET L'ANCIEN COLLÈGE DE MONTAIGU* [Saint-Étienne-du-Mont and the former Collège de Montaigu]. This extreme preoccupation with historical accuracy even tried the patience of Baudelaire, even though the poet had a deep admiration for Meryon's etchings, at a time when he tried to collaborate with the engraver to publish the views of Paris:

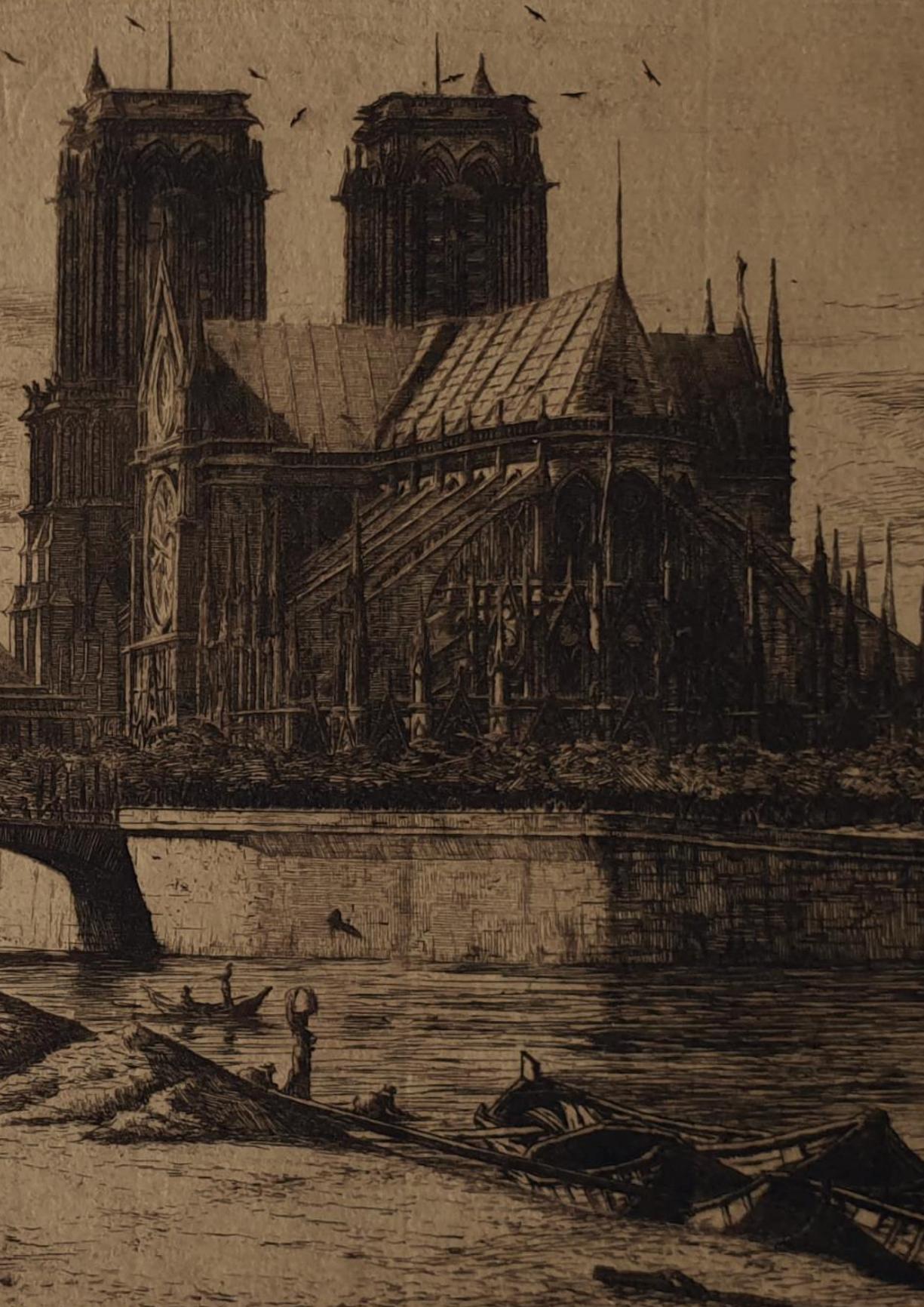
“Delâtre asks me to write some text to go in the album. Well, isn't that an opportunity to daydream, in writing, over the course of ten, or even twenty or thirty lines, inspired by beautiful prints: the philosophical musings of a Paris flâneur. However M. Meryon does not share this opinion and starts interfering. One must say: to the right, you can see this; to the left, you can see that. One must look up notes in musty old books. One must say: this building originally had twelve windows, which the artist chose to render as six; and one must go up to the Hôtel de Ville and ask after the exact date of the demolition. M. Meryon talks and talks, looking up to the ceiling, and does not pay attention to a word one says.” (letter to Poulet-Malassis, 16 February 1860, our translation).

Meryon's deep attachment to a Paris that is disappearing under his very eyes is obvious in the whole series *Eaux-fortes sur Paris*; he calls it, in an invoice he writes out in 1866, his “suite des vues anciennes de Paris” [series of views of Old Paris] (as quoted by Loys Delteil).

References: Loys Delteil, *Le Peintre-graveur illustré*, tome second, Charles Meryon, Paris, 1907; Richard S. Schneiderman, *The Catalogue Raisonné of the Prints of Charles Meryon*, Londres, 1990.







33. Charles MERYON

(1821 - 1868)

L'Abside de Notre-Dame de Paris - 1854

[The Apse of Notre-Dame de Paris]

Etching and drypoint, 150 x 289 mm (subject) 165 x 298 mm (plate). Delteil 38 IV/VIII; Schneiderman 45, IV/IX. Impression of the 4th state (of 9) before the date was erased and the houses burnished at right.

A superb and rare impression printed in dark brown ink on thick ivory laid paper with watermark (shield and date 1852). Sheet: 320 x 465 mm.

In the inventory of Meryon's prints gathered by the Duke of Aumale and bequeathed by him to the Institut de France with all his collections to be turned into the Musée Condé in Chantilly, Antoine Cahen lists three impressions on paper with 1852 watermark: *Tourelle, rue de la Tixeranderie* (S. 24 iii/v), impression printed in brown ink on laid paper (400 x 270 mm, watermark: 1852 (inv. Est. 327); *La Pompe Notre-Dame* (S. 26 vii/x), impression printed in brown ink on laid paper (320 x 375 mm, watermark: 1852) (inv. Est. 328); *Le Pont-au-Change* (S. 40 vi/xii), impression printed in brown ink on laid paper (320 x 488 mm, watermark: 1852), annotated *verso* "1er état / et 1er état du ballon / N°48" [1st state/and 1st state with the hot-air balloon], stamp «A.P.» (inv. Est. 324). (A. Cahen, *Meryon at Chantilly*, Print Quarterly, vol. 21, no. 4, December 2004, pp. 421-430).

'A sheet of small pencil sketches for portions of the etching' belonging to F. Seymour Haden and a pencil drawing of *L'Abside de Notre-Dame de Paris* from the collection of M. Niel, lent by the Rev. J. J. Heywood are mentionned in the catalogue of the *Exhibition of a selection from the work of Charles Méryon*, Burlington Fine Arts Club, 1879, No.69, 70, p. 34.



L'Abside de Notre-Dame de Paris is the plate no.12 from *Eaux-fortes sur Paris* published by Meryon in three issues between 1852 and 1854.

Campbell Dodgson, who was the keeper of the prints and drawings at the British Museum in 1921, judged *L'Abside de Notre-Dame de Paris* to be a "justly famous masterpiece" and described it with enthusiasm: "The design of the whole plate, the lighting of the sky and of the side of the majestic cathedral, the proportion of the towers and highpitched roofs of Notre-Dame to the massive but comparatively insignificant buildings along the line of the Seine combine to produce a total effect of unrivalled dignity and charm. How eloquent, too, is the contrast of all that splendid architecture across the river with the squalid foreground, where heaps of sand are being shovelled into carts, and barges of the humblest kind are moored along the shore." (Campbell Dodgson, *The Etchings of Charles Meryon*, Geoffrey Holme, London, 1921, p. 18). He forgot the washerwomen at the river's edge and the couple talking on the dock, with the woman holding a child in her arms.

Loys Delteil also said that *L'Abside de Notre-Dame de Paris* was regarded as Meryon's masterpiece: "Among Meryon's etchings, *l'Abside de Notre-Dame de Paris*, or simply *l'Abside* for those familiar with the work of Meryon, is the most famous in the world of the amateurs of prints, in America as well as in England or France. This piece is prized in relation to its amiable appearance and for the harmony of all its parts, although the sky is, as in the other etchings by Meryon, engraved with a solidity which, by the way, does not jar with the whole, because of the will that it encloses, and leaves the work perfectly homogeneous. » (L.Delteil, 1927, p. 21).

Meryon had however probably a less calm and harmonious view of his work, as suggested by the lines he etched on another plate to go with *L'Abside de Notre-Dame de Paris*: "O thou who lovest every bit of Gothic, behold here the noble basilica of Paris. Our great and pious kings built it as a testimony to their Master of their profound repentance. Althoug very massive, alas, it is said to be still too small to hold even the elite of our least sinners." (Translated by Schneiderman, p. 95). [*O toi dégustateur de tout morceau gothique/ Vois ici de Paris la noble basilique./ Nos Rois, grands dévots, ont voulu la bâtir / Pour témoigner au Maître un profond repentir./ Quoique bien grande, hélas ! on la dit trop petite,/ De nos moindres pécheurs pour contenir l'élite.*] (Delteil 39; Schneiderman 46)

References: Campbell Dodgson, *The Etchings of Charles Meryon*, Geoffrey Holme, London, 1921; *Exhibition of a selection from the work of Charles Méryon*, Burlington Fine Arts Club, 1879; L. Delteil, *Le Peintre-Graveur illustré*, tome second, Meryon, Paris, 1907; L. Delteil, *Meryon*, Rieder, 1927; R.S. Schneiderman, *Charles Meryon, The Catalogue Raisonné of the Prints*, Garton & Co., London, 1990 ; A. Cahen, *Meryon at Chantilly*, Print Quarterly, vol. 21, no. 4, December 2004, pp. 421-430.



34. Rodolphe BRESDIN

(1822 - 1885)

Intérieur Moldave - [Moldavian Interior] - Copperplate - 1859/65

Original copperplate worked in etching, signed and dated in reverse in the subject *Rodolphe Bresdin 1865*. Plate: 200 x 129 mm; weight: 280 g. Subject: 167 x 111 mm. The plate is beveled (with the corners rounded), steel-faced and varnished. A few very slight scratches or rust spots, which don't spoil at all the etched subject, whose details are clearly visible. Excellent condition.

The copperplate for *Intérieur moldave* hadn't been located in any known collection or mentioned in any reference work to date. Very few plates by Rodolphe Bresdin have survived. Three are in the collection of the Bibliothèque nationale de France: *Intérieur flamand* (VG 86) (beveled and steel-faced plate), *Cour de ferme* (together with *Le Moulin à eau* etched verso) (VG 108 and 119) and *Le Retour du chevalier* (VG 132) (beveled plate with the corners rounded). Four are in American public collections: New York Public Library: *Le Chevalier et la Mort* (VG 120) (together with *Le Ruisseau sous bois* etched verso (VG 145)); Brooklyn Museum: *La Maison enchantée* (VG 135); The Baltimore Museum of Art: *Le Repos en Égypte à l'âne bâté* (VG 138); The Art Institute of Chicago: *La Grande bataille* (VG 94). Van Gelder only listed ten other remaining plates in private French or American collections: one cancelled and five in bad condition.

Bresdin himself damaged some of his plates, etching them also on the back or sometimes etching another image over the previously etched one. E.g. he etched *Le Ruisseau sous bois* over *Les Baigneuses dans la montagne* (VG 115) and he used the back of the same plate for the etching *Le Chevalier et la mort*. He also etched *La Cité lointaine* (VG 131) on the back of the *Entrée de village* plate (VG 103) and later etched *Le Cours d'eau* (VG 144) over *La Cité lointaine*. This plate, which had been varnished, was sold in 1997 by Audap-Picard-Solanet & Associés at Drouot, Paris.



Dirk van Gelder describes two states of the etching *Intérieur moldave* (VG 93). He mentions only one proof of the first state and a few proofs of the lithography transferred from etching ("report sur pierre") by P. Rivière in Toulouse (Van Gelder pp. 60-61). In the first state, *Rodophe Bresdin 1859* is inscribed to the left of the picture of the Virgin and *siempre el mismo* ("always the same") to the right.

In the second (final) state, Bresdin etched over the former signature and date and added (bottom, middle) *Rodolphe Bresdin 1865 amen* (letters etched in relief, right way round on the plate but in reverse on the proof). He also added or redrew a few utensils and figures. In particular, a shelf with a box, a demi-john, woven baskets and even a well-hidden cat replaced the row of food supplies hanging from the roof in the first state. Two drawings of *Intérieur moldave* are also known: a study (Van Gelder, p. 60, ill.) and a drawing in pen and black ink on tracing paper (Auction sale, Artcurial-Briest-Poulain-Tajan, November 13, 2013, no. 25).

The copperplate comes with a proof of the second state printed on heavy cream wove paper, the margins of which have been folded in order to provide a protective sleeve to the plate. Subject: 165 x 111 mm; sheet: 315 x 222 mm. One or two slight scratches on the subject, surface dirt, rubbing and short tears on the folds of the paper, rust stains *verso* on the folds. According to Dirk Van Gelder, second state proofs are probably all posthumous.

References: Dirk Van Gelder, *Rodolphe Bresdin, Catalogue raisonné de l'œuvre gravé*, Martinus Nijhoff, La Haye, Pays-Bas, 1976 ; Maxime Préaud, *Rodolphe Bresdin, 1822-1885, Robinson graveur*, Bibliothèque nationale de France, 2000.



35. Félix BUHOT

(1847 - 1898)

L'Enterrement du burin, Frontispiece for L'Illustration Nouvelle - 1877

[The engraving's burial]

Etching, 345 x 278 mm. Bourcard/Goodfriend 124, 3rd state (of 5).

Impression of the 3rd state (of 5 according to Goodfriend), the plate completed on the left and rebitten, but before the new works in drypoint in the sky, before the aquatint and before the addition of the signature bottom left.

Superb impression printed on laid paper. Generally in excellent condition. A small thinning of the paper with a very tiny pinhole in the subject. Full margins (sheet: 519 x 350 mm). Annotated in pencil, probably by Buhot himself, bottom left: 2^e Etat.

Provenance: Marcel Lecomte, his blindstamp with initials *ML* in the bottom left margin (Lugt undescribed).

As it is before the numerous strokes in drypoint that Buhot will add in the sky in the 4th state, this impression has still a high brightness which contrasts strongly with the deep blacks and reinforces the dramatic intensity of the scene created in the 2nd state. This print was designed by Buhot as a frontispiece for the 9th volume of *L'Illustration Nouvelle par une société de peintres-graveurs à l'eau-forte*; it is also known under the title *L'Enterrement du burin*.

James Goodfriend describes the scene:

“The subject of this curious allegory is the 'death' of reproductive engraving (the spirit of the engraver's tool is carried aloft by angels, while the 'body' is taken off by an old hearse, labelled 1876, drawn by a winged horse) and the triumphant arrival of original etching transported by a modern locomotive called 'L'Illustration Nouvelle' and dated 1877.” (C. & J. Goodfriend, catalogue number four, *Félix Buhot*, 1986, no. 90).



Henri Beraldì was a tad less enthusiastic when he commented on the print ten years later:

“This piece was also called: *L'Enterrement du burin*. Right... This title naively uncovers the ambitions of etching’s supporters at the time. They have since had to come down a peg or two.” (*Les Graveurs du XIX^e siècle, guide de l’amateur d’estampes modernes*, volume 4, 1886, p. 31, no. 124).

Beraldì however truly enjoyed the work of the young artist and it was him who commissioned Buhot with the frontispiece for volume 4 of *Les Graveurs du XIX^e siècle*. Another drawing, that Jean-Luc Dufresne called « Cy gist l’eau-forte, fantaisie pour le frontispice des Graveurs du XIX^e siècle » [Here lieth etching, A fantasy for a frontispiece for *Graveurs du XIX^e siècle*], shows that, as in *L'Enterrement du burin*, Buhot had been toying with the idea of illustrating the death of an artistic genre, etching this time, “killed” by photography (Jean-Luc Dufresne, *Étude et catalogue raisonné des peintures, pastels, aquarelles et gouaches*, PhD dissertation, 1981, no. 392). He abandoned the project, perhaps on Beraldì’s advice, and finally created the frontispiece as we know it (B/G 164).



36. Félix BUHOT

(1847 - 1898)

La Traversée - ca. 1879

[The Crossing]

Etching with drypoint, aquatint and roulette, 325 x 244 mm.
Bourcard/Goodfriend 143, 3rd state (of 4).

Impression of the 3rd state (of 4) before cancellation of the plate.

Superb impression printed in two colors, black for the main subject, dark bister for the symphonic margins, on thin wove paper. Signed and notated in pencil bottom: *Epreuve d'artiste du 2^e état / Félix Buhot* [Artist proof of the 2nd state / Félix Buhot]. Bearing the red owl stamp signature in the lower part of the image. Paper slightly browned, some tiny tears on the edges of the sheet, otherwise in good condition. Full margins (sheet: 480 x 335 mm).

Rare.

One impression in the catalogue *Félix Buhot* published by gallery C. & J. Goodfriend (*Catalogue Number Four*, 1986, no. 52) bears the mention *Essai abandonné, tiré à très-petit nombre* [Trial, abandoned, very small print run]. Two drawings grouped together with this print showed details in the symphonic margins and bore the annotations *en vue de Calais* [nearing Calais harbour] and *à bord du Dover-Calais-Boat* [aboard the Dover-Calais-Boat], showing that this crossing is the one Félix Buhot made when returning to France after his stay in England.



2e planche d'épreuve
du 2^e état

Félix Buhors

La Traversée

N° 143

37. Félix BUHOT

(1847 - 1898)

Le Peintre de marine, 1st state - ca. 1879

Drypoint, 129 x 208 mm. Bourcard/Goodfriend 146, 1st state (of 4).

Impression of the first state (of 4) before the long stick under the painter's arm, before the birds in the sky and before the monogram and other additions.

Very fine impression printed on heavy nubby paper, signed in pencil by Buhot and dedicated *à mon ami Frederic Leroy* [to my friend Frederic Leroy (?)].

A tiny inclusion in the paper above the dark cloud tore off leaving a tiny (3 mm) scratch, which has been retouched in watercolor. Small margins (sheet: 143 x 219 mm).

Impressions of the first state are very rare. Gustave Bourcard mentions an edition of 6 to 8 impressions.

We are aware of another impression of the first state printed on the same paper. In addition, Arsène Bonafois-Murat listed in his Félix Buhot catalogue (2004) an impression printed on « vergé fort gris grumeleux » [heavy nubby gray laid paper]. It seems that Buhot gave preference to this kind of paper when printing impressions of the first state of *Le Peintre de Marine*, perhaps because the thickness and gray tone of the paper strengthened the heavy atmosphere resulting from the sea storm.

The inscription “LE JOUR DU TERME!!!” [“Rent is due!!!”], hard to decipher in the top right corner, makes it clear that the plate has a sarcastic tone: as much as the marine painter may try to evade paying rent when it is due, his demons will catch up with him even in his favourite haunts, under the appearance of threatening monsters crawling on the shore, or outlined in heavy clouds



a mon ami Frederic Leys. F. Goya

38. Armand SEGUIN

(1869 - 1903)

L'Entrée de la rivière - 1893

[The Mooring]

Etching, 179 x 300 mm. Field, Strauss & Wagstaff 30.

Rare. Edition of 15 impressions.

Provenance: Émile Jourdan (1860-1931), thence by descent.

Very fine impression printed in dark bistre on laid paper, inscribed in reverse bottom left in the plate *Juillet 93* [July 93]. Small margins (sheet: 215 x 350 mm). Four 10 mm repaired tears in the upper margin and a pale stain top middle in the clouds. Generally in good condition.

Field, Strauss and Wagstaff assume that this is the print mentioned in the catalogue of Seguin's solo exhibition in Le Barc de Boutteville's gallery in February-March 1895, under the title *L'entrée de la rivière* (no. 38), with a projected edition of 15 impressions. There is no restrike.

Seguin was impressed by the so-called Volpini exhibition that Gauguin organised in 1889, and which gathered together works by the "Impressionist and Synthetist group"; he started engraving the following year. He then made several stays in Pont-Aven, in 1891 and 1892, before settling in Saint-Julien close to Le Pouldu in the summer of 1893. There he worked in engraving alongside Roderic O'Conor, as told by Jos Pennec: "They worked in concert on a series of etchings, landscapes of the Pouldu region, trees with fluid and tormented outlines, daily gestures of Breton peasant women. Their style changed and became more marked, landscapes became synthesised into progressively more abstract studies of shapes and planes; each part of the landscape was marked out in the Cloisonnist style, with a succession of vigorous vertical strokes and horizontal bands that highlight the different masses in the composition. Seguin had mastered



the technical possibilities of etching to perfection, and was at the height of his artistic powers." (Jos Pennec, *Armand Seguin, 1869-1903*, Musée de Pont-Aven, 1989, our translation).

Field, Strauss and Wagstaff mention three impressions of *L'Entrée de la rivière*, one of which is signed by Seguin "to Monsieur Beltrand". In 2005, the C. G. Boerner gallery presented in its catalogue an impression that had belonged to Roderic O'Conor. Our impression belonged to Émile Jourdan, who lived in Pont-Aven and regularly met with Gauguin, Seguin and O'Conor. It is known that Seguin sent some of his plates to Paris with instructions to the printmaker Delâtre on how to print them (see Boyle-Turner, p. 82). He probably printed a few impressions himself on a small printing press at Le Pouldu, and then gave them to his friends.

References: R. S. Field, C. L. Strauss and S. J. Wagstaff Jr.: *The Prints of Armand Seguin 1869-1903*, Davison Art Center, 1980; M. Grivel (curator): *Gauguin & l'Ecole de Pont-Aven*, Bibliothèque nationale de France, 1989; C. Boyle-Turner: *The Prints of the Pont-Aven School : Gauguin and his circle in Brittany*, MOMA, 1986; C. Puget (dir.): *Armand Seguin, 1869-1903*, Musée de Pont-Aven, 1989.

39.Camille PISSARRO

(1830 - 1903)

Baigneuse près d'un bois [Woman bathing near a wood] - ca. 1896

Lithograph, 205 x 124 mm. Delteil/Cailac 158, 3rd state (of 4).

Impression on yellow *Ingres appliquéd* on laid paper with watermark Van Gelder Zonen, signed in pencil bottom right C. Pissarro, inscribed bottom left *3e ep d'état n° 1* [3rd state, no. 1] and titled bottom center *Baigneuse près un bois*. Very fine impression; print in excellent condition. A pale mat stain in the margins; a mark left by a previous brass fastener on the back, barely visible *recto* in the upper margin. Good margins (sheet: 309 x 225 mm).

Camille Pissarro printed 12 impressions of *Baigneuse près d'un bois*: 2 impressions of the 1st state (one is numbered and signed); 2 impressions of the 2nd state (numbered and signed); 4 impressions of the 3rd state (three are numbered and signed); and 4 impressions of the 4th (final) state (three are numbered and signed). It was not published during Pissarro's lifetime. 18 impressions numbered and stamped *C.P.* were printed in 1923.

The present impression is the copy no. 1 of the 3rd state printed on yellow *Ingres* paper. It comes from the Camille Pissarro collection, which was sold at Drouot, Paris, in 1928 and 1929; it is described in the *Catalogue de l'œuvre gravé et lithographié de Camille Pissarro* (auction sale, December 8, 1928, lot 202): "*Baigneuse près d'un bois* (L.D., 158). Very fine impression of the 3rd state (of 4), on yellow *Ingres appliquéd*, signed, titled, and annotated by the artist : *3e ép. d'état n° 1*. VERY RARE (4 impressions)." (our translation). It is also reproduced on a plate.

References: *Catalogue de l'œuvre gravé et lithographié de Camille Pissarro - Eaux-fortes, aquatintes, lithographies, monotypes [...] composant la collection CAMILLE PISSARRO, Deuxième vente, 7 et 8 décembre 1928; Catalogue de l'œuvre gravé et lithographié de Camille Pissarro - Eaux-fortes, aquatintes, lithographies, monotypes [...] composant la collection CAMILLE PISSARRO, Troisième vente, 12 et 13 avril 1929.*



3^o ep. Detr. n° 1

C. Pissarro

40. Paul GAUGUIN

(1848 - 1903)

Le Porteur de feï - [Tahitian carrying bananas] - 1898/1899

Woodcut, 162 x 288 mm. Guérin 64, Kornfeld 46, 2nd state (of 2). Very fine impression printed in black on thin Japan paper, monogrammed *PG* in the plate and numbered 28 by Gauguin. This proof mentioned by Kornfeld.

The thin Japan paper keeps wide margins (213 x 307 mm). It has been long ago very carefully laid down on Bristol paper (220 x 349 mm). A very tiny tear (3 mm) in the margin (upper right corner). Very good condition.

The *catalogue raisonné* of Gauguin's prints (Kornfeld, 1988) mentions only one impression of the 1st state (Art Institute of Chicago) and 21 impressions of the 2nd state (the last one numbered 31) from an edition of no more than 40 impressions. We can add the impression numbered 22 (sold at auction, Audap-Picard-Solanel & Associés, 25/09/1997, lot number 67). To our knowledge, 14 impressions are currently in European or American collections.

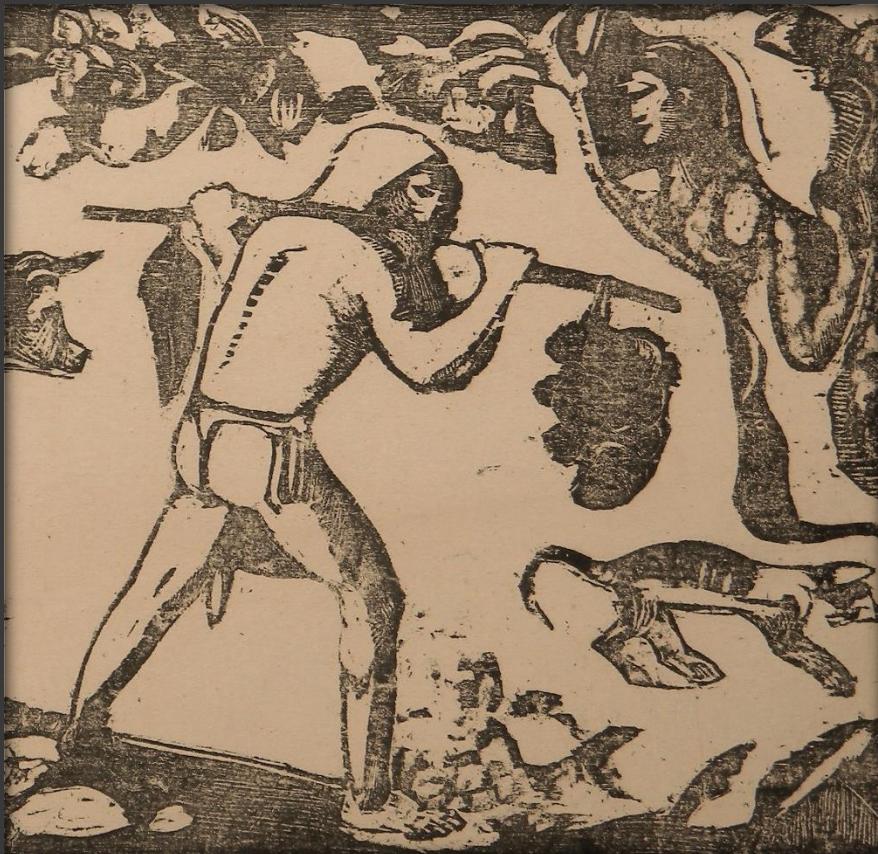
The impressions of *Le Porteur de feï* show variations resulting from the uneven inking of an irregular woodblock as well as from the rudimentary hand printing. In some impressions, the white background is variously blemished by ink spots (e.g. in the impression annotated *PG3* or numbered 6, 12, 22, 23); parts inked in black are sometimes lighter or incomplete (e.g. in the impression numbered 12 or 16); small details sometimes alter the outlines. In some impressions, black marks appear above the cow (especially in the impressions numbered 21, 22, 23 and 25). In the impressions numbered 27, 28 (ours) and 29, the inner part of the trunk is almost white as the carved surface wasn't inked (impression numbered 27 is reproduced in the catalog of the gallery R.-G. Michel, May 1970, lot no. 96; 29 is reproduced in *L'œuvre gravé de Paul Gauguin* by Marcel Guérin). Thus, each proof is slightly different from the others.



Le Porteur de fe'i belongs to a series of 14 woodcuts, known as the *Vollard Suite*, created by Gauguin in 1898-1899 during his second and final stay in Tahiti. In December 1899, he wrote to his friend Daniel de Monfreid that he had completed fifteen plates (Lettres de Gauguin à Daniel de Monfreid, 1950, no. LIX, 151). In January 1900, he wrote to his art-dealer Ambroise Vollard that he was about to send him: "next month, thanks to someone leaving for France about 475 impressions from woodblocks." He added: "25 or 30 numbered impressions have been made from each block and the blocks then destroyed." (Lettres de Gauguin à sa femme et ses amis, 1946, Letter no. CLXXIII, p. 301, our translation). Monfreid received the parcel and gave it to Vollard, who deemed the prints worthless. Carved with a knife into an irregular woodblock, unevenly inked and rudimentarily hand printed, the woodcuts had a rough and clumsy appearance. But it was what Gauguin was looking for. In December 1899, he wrote to Monfreid: "Carved onto ordinary boards, with an increasingly poor eyesight, these prints surely stand out from the common dirty craft

and are really imperfect, but I think they are interesting Art." (*Lettres de Gauguin à Daniel de Monfreid*, 1950, no. LIX, 151, our translation). In another letter, dated August 1901, he found similitaries between his prints and medieval woodcuts: "It is precisely because that woodcut goes back to the primitive time of wood engraving that it is interesting." And he added: "I am sure that sooner or later my wood engravings, so different from all the prints being done, will be valuable." (op.cit, LXXV, our translation). In the same letter, Gauguin asked Monfreid to take the prints back from Vollard and suggested that Monfreid have some framed "one by one or two by two" and then exhibited in his home: should someone like one, Monfreid could sell it to them. In June 1902, Monfreid wrote to Gauguin that he had got the prints back from Vollard and had exhibited them in May in the Béziers Salon, where only four had been sold (Georges Daniel de Monfreid, *Sur Paul Gauguin* followed by *Lettres à Paul Gauguin*, 2003). Monfreid then sold some more prints and after Gauguin's death he gave some to various people.

In 1910, the Slovak astronomer Milan Štefánik discovered eleven woodblocks in Tahiti in the fence of a courtyard and took them to France. Three of them were original blocks for the *Suite Vollard*: *Soyez amoureuses, vous serez heureuses; Femmes, animaux et feuillage; Te arii vahine*. In 1911, Štefánik had them printed by the Czech etcher František Šimon and then tried to sell the blocks to dealers or museums, without success. Restrikes were made in Prague in 1930 and 1961. The eleven blocks are now in the National Gallery, Prague. Two other plates for the *Suite Vollard* were printed before 1918 by E. Druet: *Le Calvaire breton, L'Enlèvement d'Europe*. Pola Gauguin, Paul Gauguin's son, bought the two blocks and had them printed again. The woodblock for *Le Calvaire breton* is now in the Bibliothèque nationale de France, the one for *L'Enlèvement d'Europe* is in the Museum of Fine Arts, Boston. The plate for *Te Atua* was restriked (about 100 impressions) in 1995 by the Paul Gauguin Museum, Tahiti.



The woodblock for *Le Porteur de fe'i* was never found. There is therefore no posthumous edition. Only a poor reproduction from the impression annotated PG3 was edited in the USA in 1943.

References : GUÉRIN, Marcel : *L'œuvre gravé de Gauguin*, publié en 1927 et réédité en 1980 (cat. n° 64) ; T.F. ŠIMON, Štefánik in search for Gauguin's traces on Tahiti, Hollar XIII/1937 ; MONGAN, Elizabeth, KORNFELD, Eberhard et JOACHIM, Harold : *Paul Gauguin, Catalogue raisonné of his Prints*, 1988 (cat. n° 46) ; *Gauguin*, catalogue de l'exposition organisée en 1988/1989 par la Réunion des musées nationaux, la National Gallery de Washington et l'Art Institute de Chicago, 1989 pour l'édition française (cat. 238) ; *Gauguin, Metamorphoses*, The Museum of modern Art, New York, 2014, catalogue de l'exposition consacrée aux gravures de Gauguin (du 8 mars au 8 juin 2014).

THE SURAL



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41. Paul GAUGUIN

(1848 - 1903)

Titre pour Le Sourire - 1899

[Title Page for 'Le Sourire']

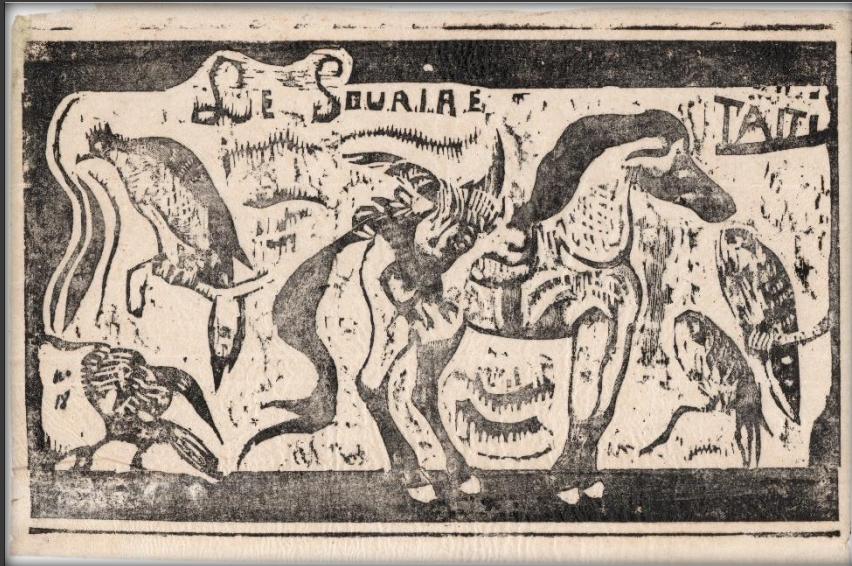
Woodcut, 138 x 219 mm. Guérin 74, Kornfeld 61, C.

Very fine impression printed in black on thin japan paper (sheet: 150 x 227 mm), monogrammed *PG* bottom left in the plate (barely visible in this impression, as in some others) and numbered *n°18* in ink by Gauguin lower left.

In perfect condition.

Gauguin made this woodcut as a head piece for the title page of the 5th edition of his periodical *Le Sourire* (December 1899) (edition of 25 to 30 copies, four mentioned by Kornfeld). He also printed about thirty impressions of the woodcut alone in black or grey on thin japan paper. Guérin listed eight impressions (among which the impressions numbered *n°14* and *n°24*) and two impressions printed in copies of *Le Sourire*. Kornfeld lists eighteen impressions, among which ten are numbered 2, 3, 7, 10, 13, 14, 19, 20, 21, 27 and eight are without number or without number known (impressions numbered *n°11* and *n°25* later sold in auction sales may be part of these eight impressions). Kornfeld also mentions four impressions printed in copies of *Le Sourire*.

Gauguin made a total of eighteen woodcuts for *Le Sourire*, from the fourth issue onwards (November 1899); previous issues had been illustrated with mimeographed sketches. The woodcuts were printed on the page after it had been mimeographed and the quality of the printing varies from copy to copy.



Unlike some other titles for *Le Sourire*, the woodblock for this title was never found. There is therefore no posthumous edition. Only a poor reproduction from the impression numbered n°25 was edited by The Grabhorn Press at 250 copies on japan paper in 1943.

Le Sourire, journal méchant [The Smile, a mean magazine] was a satirical publication that was entirely mimeographed and printed by Gauguin. Nine issues were published between August 1899 and April 1900. In December 1899, Gauguin wrote to Daniel de Monfreid: "I created a newspaper, *Le Sourire*, using the Edison mimeograph, and it's all the rage. Unfortunately people borrow it from each other and I have sold very few copies." (in L.-J. Bouge ed., *Le Sourire*, Papeete, 1899-1900, Paris 1952, p. 10).

42. Théophile Alexandre STEINLEN

(1859 - 1923)

Femme nue assise, s'essuyant les pieds - 1902

[Seated woman drying her feet]

Etching, soft ground and aquatint, 298 x 297 mm. De Crauzat 66, 2nd state (of 2).

Very fine impression of the final state, printed in colours from two plates using registration holes, on laid ARCHES watermarked paper, signed in pencil lower right.

Slight discoloration in the margins of the sheet; faint diagonal fold in the lower right corner of the sheet; very slight x-shaped mark above the woman; the sheet along the upper platemark partially broken in the middle and reinforced on the back with paper tape. Small margins (368 x 325 mm).

Very scarce etching. According to de Crauzat, the 1st state, before some additional work as the tub in the lower left corner, was printed from only one plate and only 4 impressions are known; in the 2nd state, the 2 plates are completed. 6 impressions, numbered A to F and signed in pencil in the margin, were printed in colours, and 2 proofs were printed one in black the other one in grey.

This unnumbered impression comes in addition to the 6 impressions printed in colours mentioned by de Crauzat.

In 1898, when Steinlen made his first etchings, the Montmartre artist was already well-known for his lithographs. In March 1902, he etched *Femme nue assise, s'essuyant les pieds* and prints it in colours; the model appears in almost identical poses in three other works from the same year: two works in soft-ground etching and aquatint with the same title, made in May and June (Crauzat 79 and 91), and a pastel, *Le Bain* [The Bath], in which the naked young woman, seated on a low chair, is sketched in reverse.



E. T. Miller

In the pastel sketch, Steinlen represents the bedroom and its furniture in a more realistic way: a wrought iron bedstead with a woollen blanket, the striped wallpaper with a floral motif, a carpet with a geometric pattern, an earthenware basin and its jug, with a decoration of flowers. The young woman is represented in the same pose as in the etching: bent over, her face leaning towards the floor. However, if the representation of her body is almost identical in the two works, the technique and style used by Steinlen in the etching give it a very different dynamic. In the pastel, her attitude is static: the young woman is washing her feet; her immobility matches the minute care taken to represent her surroundings. In the etching, her body is tense and angular, as if broken in two, contorted by the young woman's effort in drying her feet; that sense of an effortful movement is in keeping with the rustic (ou simple) interior design and the roughness of the floorboards. The topic of the etching is not the same as that of the pastel: beyond the theme of a woman washing herself, with a high-angle view, the etching is concerned with the body tensed in effort, which Steinlen emphasises by tightening the composition and lowering the perspective to the height of the subject.

Steinlen knew how to use different engraving techniques (aquatint, etching, soft-ground etching) and printing with several plates, in order to create a final effect that was close to both pastel and etching in colours: the woman's soft halo of hair, which evokes pastel, stands in contrast with the flat, smooth background, obtained with uniform inking; the shading of the body is done in aquatint, and the roughness of the floobards is rendered in soft-ground etching.

We know that Steinlen made his first etchings following the advice given by the printer Eugène Delâtre, who specialised in etchings printed in colours. *Femme nue assise, s'essuyant les pieds* was very probably printed in his workshop.



43. Jean-Émile LABOUREUR

(1877 - 1943)

Le Bar en Pennsylvanie - 1904

[The Bar in Pennsylvania]

Woodcut, 195 x 195 mm. Only state. S. L. 618 bis. Monogram *jel* inside the plate, used here by Laboureur for the first time.

Trial proof printed on buff paper. Four tiny pinholes as registration marks, two of them at the bottom corners of the subject and the other two 10 mm above the borderline at left and right. Sheet: 320 x 245 mm. A few slight handling creases in the margins. Very good condition.

Unique known proof printed in colours by the artist.

This work remained unknown until the lineblock was found with three trial proofs in 1987 in the family's archives. Sylvain Laboureur then wrote an article, published in *Nouvelles de l'Estampe*, in which he presented this unknown print: "This woodcut hadn't been inventoried until now, and it was accompanied by three trial proofs, partially hand-coloured (...): one of them was exhibited for the first time at the Pavillon des Arts in Paris (July-September 1987). (S. Laboureur, 1987, p. 22).

He also mentioned a notebook in which J.-É. Laboureur had noted, he said, "the works he had engraved at the beginning of his stay in America, where he arrived at the end of 1903". And he added: "The first page contains this description: « *Le Bar*, bois au canif, en couleurs, 1904 : août. Quelques épreuves d'essai. »" ["The Bar, woodcut carved with a knife, in colours, 1904: August. A few trial proofs"]. In the note 618 bis of the *Catalogue complet de l'œuvre de Jean-Émile Laboureur*, Sylvain Laboureur specifies that the three trial



proofs printed in 1904 are "the only known proofs printed by the artist", and he clarifies that they have been "enhanced with watercolour" by Jean-Émile Laboureur (S. Laboureur, 1991, p. 559). At the end of the note, he explains that Laboureur had envisioned printing the woodblock in colour: "The three trial proofs printed by the artist in 1904 are hand-coloured by him: he had indeed planned to do another colour version. A year after the discovery of the first woodblock, we found a woodblock of the same dimensions, the carving of which had not yet been done, but on which the drawing of the first woodblock was accurately reproduced, with five colours indicated, most likely matching up with the work he planned to do on five woodblocks, or with the various printings to be made from only one." (Ibid.: p. 560).

Our proof confirms this hypothesis: unlike the proof photographed in the 1987 article, its colours were not applied by brushstroke; they were, therefore, most likely printed from the second woodblock found a year later. Furthermore, we can see the four registration holes, which made it possible to reposition the paper: two on the lower angles of the subject and two at one centimeter above the upper borderline, on the left and on the right. Sylvain Laboureur mentions five colours. We count six in this proof: a brown ochre for the counter, a light ochre for the walls, brown and gray for the customers' clothes, pink for the faces, and a pale blue for the blouses of the servers and the reflections of daylight in the mirror and on the floor. A slight shift of the colours is noticeable on the jacket and pants of the man with his back to us, the profile of the man's face looking to the left, the back wall, the counter and the waiters' clothes. The identical shift of several colours suggests that they were all printed at once. In the article of *Nouvelles de l'Estampe*, Sylvain Laboureur explains that his father did not have the effective equipment in Pittsburgh and had to "make the trip to New York in order to print his etchings". (S. Laboureur, 1987: p. 23). It is obvious that this proof in colours was printed with basic means.

The block which was found in 1987 (*Les Nouvelles de l'Estampe*, n°96, p. 22).



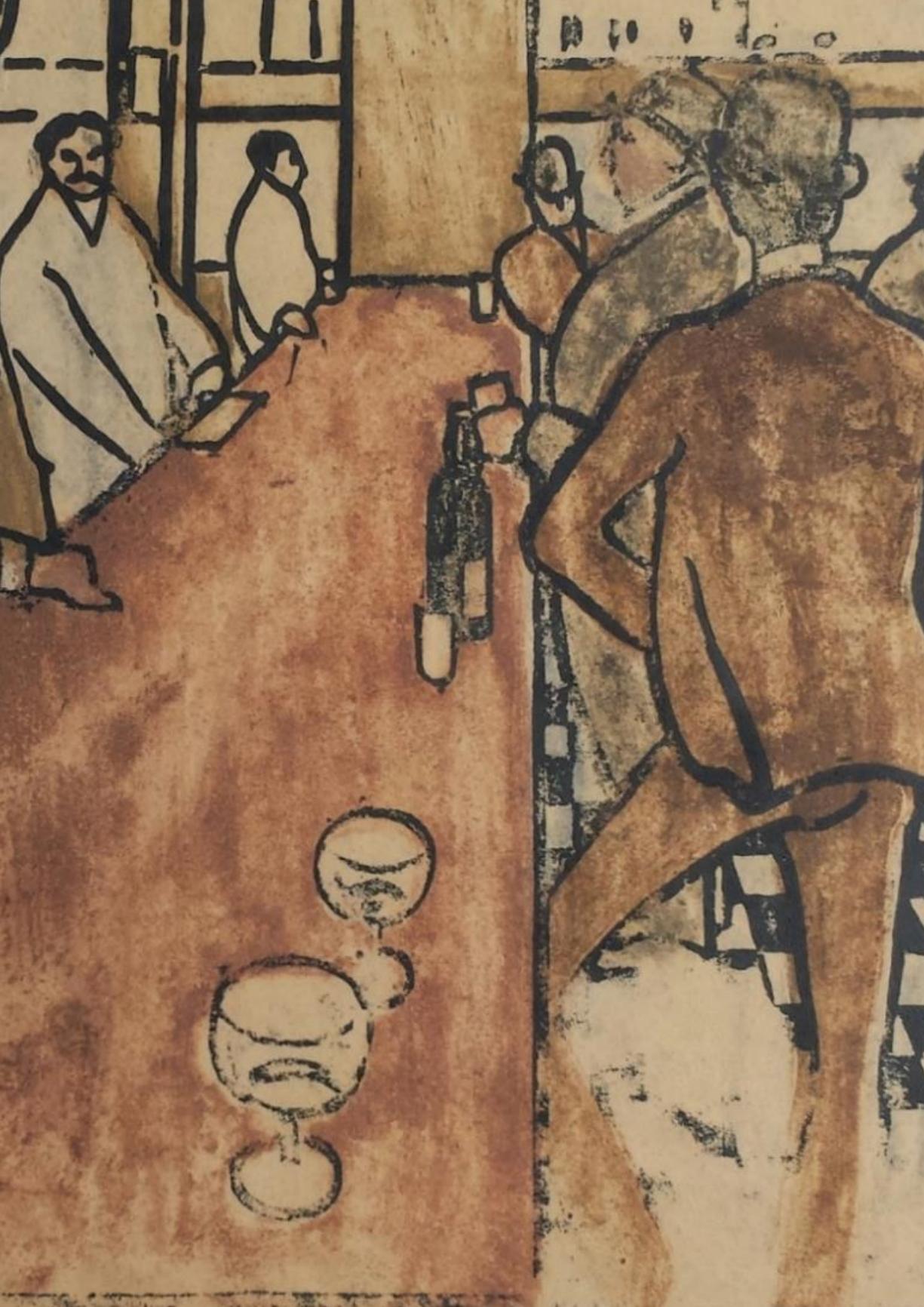
Trial proof hand-coloured [photograph in black and white] (S. Laboureur, 1991, p. 559)



Laboureur gave up the idea of printing *Le Bar en Pennsylvanie*. It wasn't because the work did not seem successful in his opinion, but probably for the same financial reasons he invokes in 1905 to explain why he quit painting: etchings, he says, "are easier to sell" (S. Laboureur, 1987: p. 23). Although he gave up the idea of printing the woodcut, the picture of *Le Bar en Pennsylvanie* never left his mind. The woodcut is indeed the original form of an image that would "punctuate the work of the artist for over twenty years" (ibid.). It is found in several works, using various techniques and styles. The Musée des Beaux-Arts in Nantes houses an oil painting on a 40 cm square panel which copies the woodcut and bears the same title. Sylvain Laboureur emphasizes in the 1987 article that this painting, which, according to him, dates back to 1904, "had always been stored in a good place at the successive Laboureur family estates."(Ibid.). Ten years later, Laboureur made an etching: *Bar en Pennsylvanie* (S. L. 134) reproducing the same composition, but in the manner of cubism he had just appropriated. He would replicate this composition yet another time, in a more classical and watered-down form, in order to illustrate the work of N. Toye and A.-H. Adair: *Petits et Grands verres*, published in 1927 by *Au Sans pareil*.

In 1988, 55 numbered impressions and 3 hors-tirages were printed to be included in a portfolio issued on the occasion of the publication of the catalogue raisonné of Jean-Émile Laboureur's works by Sylvain Laboureur. These modern impressions bear the stamp with a crab.

References: Sylvain Laboureur, "Un bois inconnu de J.-É. Laboureur", *Les Nouvelles de l'Estampe*, n°96, december 1987, pp. 22-25; Sylvain Laboureur, *Catalogue complet de l'œuvre de Jean-Émile Laboureur*, Neuchâtel, Ides et calendes, 1989-1991, Vol. I, Gravures et lithographies individuelles, pp. 559-560; *Idem*, Peintures, aquarelles et gouaches, cat. no. 45, p.50, reproduction in colours; Musée des Beaux-Arts de Nantes, Inv. : 994.2.1.P, purchased in 1994.



44. Alberto GIACOMETTI

(1901 - 1966)

[Composition I] Planche pour le portfolio d'Anatole Jakovski - 1934/1935

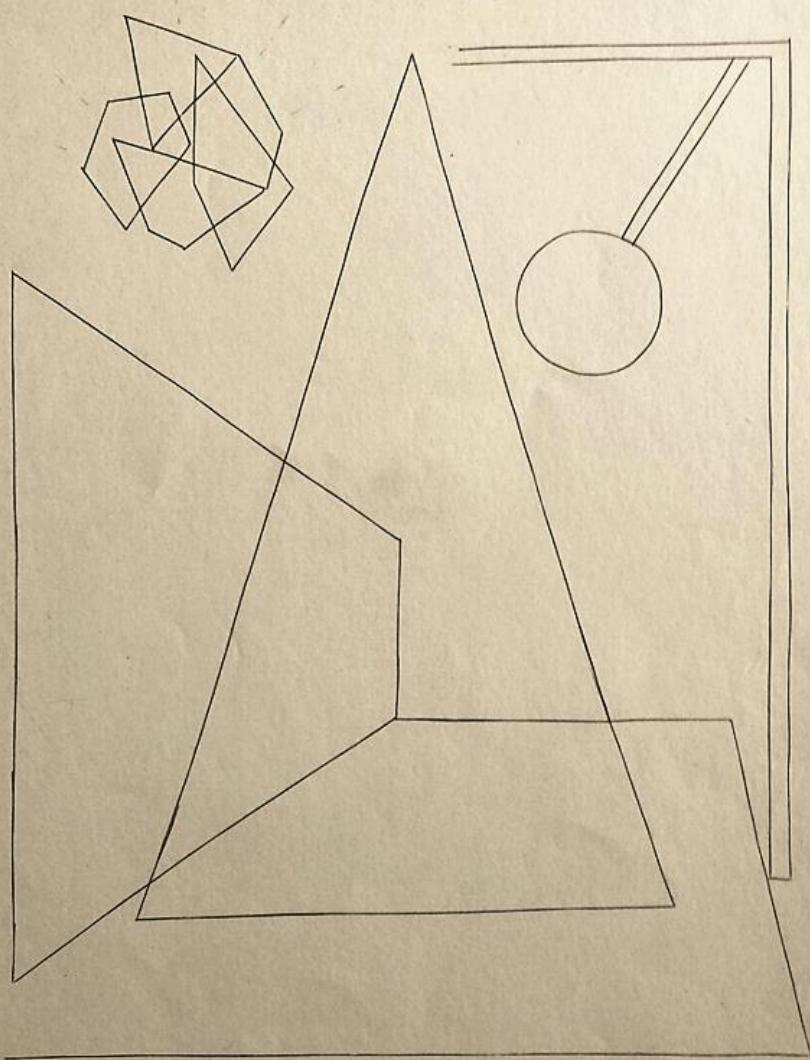
Engraving, 297 x 243 mm. Lust 80, Kornfeld 16.

From the edition of 50 printed for Anatole Jakovski in a portfolio of 23 prints by European artists and published in Paris in 1935 by Editions G. Orobitz. According to Kornfeld *Composition I* was not printed by Tanneur but by « Stanley W. Hayter, probably working in collaboration with Alberto Giacometti. » (Kornfeld, 16)

Very fine impression on Annam paper watermarked *Annam* and *BFK*, signed and numbered 32/50 in pencil in the lower margin; the number was corrected by Giacometti, as stated in the catalogue Kornfeld about the number 27 belonging to the Fondation Giacometti (number 2006-0783).

Very good condition. The sheet is the largest we have seen: 327 x 248/250 mm (right edge untrimmed). Kornfeld notes the average dimension: 32 x 24,7 cm.

« The portfolio was intended to act as an 'édition de luxe' for a subsequent collection of essays by Jakovski on Marcel Duchamp and the artists from whom the prints were commissioned, but its lack of financial success prevented the publication of the essays. The published album, which can be seen in the Victoria and Albert Museum Library, was printed in an edition of 50, of which the first 20 were available for sale and the remaining 30 were given to the artists and collaborators. An unspecified number of artist's proofs were also made. » (Frances Carey & Antony Griffiths, 'Avant-Garde British Printmaking 1914-1960', BMP, no.75. quoted by the British Museum).



32/50

Albert Rasmussen

This engraving made for Jakovski in 1934 is one of Giacometti's last non-representational works. Though it seems really abstract, Kornfeld maintains that it can be grouped together with Giacometti's surrealist works: "the cone and the box-like structure are simplified forms of the 'cages' and the *Boule suspendue* [Hanging Ball] (...)

Published by Anatole Jakovski in May 1935, soon after Giacometti left the Surrealists, *Composition* could be seen as a momentary turn to geometric abstraction. But this piece only results from a marked encryption intended to make his work even more esoteric, without however becoming truly abstract." (Kornfeld, p. 58, our translation). This remark is relevant, but it should be noted that it could apply just as well to most works that are grouped in the category of abstraction, whereas their spirit is very different: in "abstract" paintings by Mondrian, Herbin or Barnett Newmann, the lines, colours or geometric shapes are just as esoteric and do not have the same meaning at all.

References: Frances Carey & Antony Griffiths, 'Avant-Garde British Printmaking 1914-1960'; Eberhard W. Kornfeld et Fondation Giacometti, *Alberto Giacometti. Catalogue raisonné des estampes*, Vol. I, No. 1-231, 1917-1957/1958, Editions Galerie Kornfeld, Berne, 2016.



1. Albrecht DÜRER *The Apocalyptic Woman* - ca. 1497
2. Albrecht DÜRER *The Entombment* - ca. 1497/1500
3. Albrecht DÜRER *The Betrayal of Christ* - 1510
4. Albrecht DÜRER *Saint Christopher facing right* - 1521
5. Albrecht ALTDORFER *Saint Jerome Walking in a Churchyard* - ca. 1512/1515
6. Enea VICO *Rhinocerus* - 1542
7. Nicolas BEATRIZET *Battle of the Amazons* - 1559
8. Pieter van der BORCHT *The Large Wedding Feast* - 1560
9. Étienne DELAUNE *Design for a mirror with Medea rejuvenating Aeson* - 1561
10. Giulio BONASONE *Cupid in the Elysian Fields* - 1563
11. Marten van CLEVE *Proverbs* - 2nd half of the 16th century
12. Jacques BELLANGE *Diana and Orion* - 1595/1616
13. Jacob MATHAM *Cupid conquering Pan, crowned by Venus and Juno* - ca. 1596
14. Aegidius SADELER *Matthias Emperor* - 1614
15. Abraham BOSSE *Les Cinq sens* - 1638
16. REMBRANDT *The strolling Musicians* - 1635
17. REMBRANDT *Self-portrait in a velvet cap with plume* - 1638
18. REMBRANDT *The Beheading of St John the Baptist* - 1640
19. Jacob van der DOES *Group of five sheep* - 1650
20. Reiner NOOMS, known as ZEEMAN *Nouvelles inventions de combats navaeles* 1652/1654
21. Jean LEPAUTRE *Saint Jerome in the Wilderness*
22. Ludolf BAKHUIZEN *Series of ten Seascapes* - 1701
23. Jean-Étienne LIOTARD *Petit autoportrait gravé* - ca. 1731
24. Giovanni A. CANAL, known as CANALETTO *Veduta immaginaria di Venezia* - 1741

25. Giovanni Battista PIRANESI *Perspective of Arches, with a smoking fire* - 1749

26. Giovanni Battista PIRANESI *Prisoners on a projecting platform* - 1749/1761

27. Giovanni Battista PIRANESI *Vue des restes du Pronaos du derrière du temple de Neptune* - 1778

28. Renée Elisabeth MARLIÉ-LÉPICIÉ *The Four Elements, Represented by Young Boys*

29. Jean-Jacques de BOISSIEU *Jean-Jacques de Boissieu, Portrait of the Artist* - 1796

30. Francisco GOYA Y LUCIENTES *El sueño de la razon produce monstruos* - 1797/99

31. Francisco GOYA Y LUCIENTES *Unos à otros* - 1799

32. Charles MERYON *St Etienne-du-Mont* - 1852

33. Charles MERYON *L'Abside de Notre-Dame de Paris* - 1854

34. Rodolphe BRES DIN *Intérieur moldave* - Copperplate - 1859/1865

35. Félix BUHOT *L'Enterrement du burin, frontispice for L'illustration nouvelle* - 1877

36. Félix BUHOT *La Traversée* - ca. 1879

37. Félix BUHOT *Le Peintre de marine*, 1st state - ca. 1879

38. Armand SEGUIN *L'Entrée de la rivière* - 1893

39. Camille PISSARRO *Baigneuse près d'un bois* - ca. 1896

40. Paul GAUGUIN *Le Porteur de feï* - 1898/1899

41. Paul GAUGUIN *Titre pour Le Sourire* - 1899

42. Théophile Alexandre STEINLEN *Femme nue assise, s'essuyant les pieds* - 1902

43. Jean-Émile LABOUREUR *Le Bar en Pennsylvanie* - 1904

44. Alberto GIACOMETTI *[Composition I] Planche pour le portfolio d'Anatole Jakovski* - 1934/1935

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